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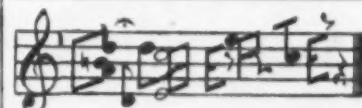
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# MUSICAL COURIER

VOL. LXIX.—NO. 5.

NEW YORK, WEDNESDAY, AUGUST 5, 1914.

WHOLE NO. 1793.

## MUSIC TEACHERS' ASSOCIATION OF CALIFORNIA MEETS AT SAN DIEGO.

**Annual Convention Well Attended—Attractive Musical Programs—State Legislative Bill Articles Passed—Alameda County Gets Next Convention.**

San Diego, Cal., July 25, 1914.

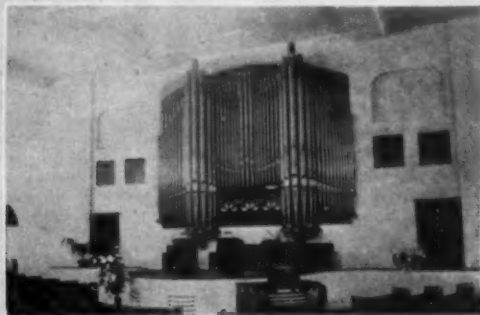
The annual convention of the Music Teachers' Association of California was held at San Diego, July 13, 14, 15, 16. The loyal San Diegan will express commiseration for any one not privileged to live in this delectable spot. The probabilities are that no visitor to this convention will deny that it would be a fortunate circumstance that would make him or her a resident of this beautiful city, but as all can not be so blest there was expressed the pleasure and privilege of even a short visit. Not one of them but had words of praise and commendation for this attractive city, its cordial and talented inhabitants, and the royal treatment received.

No words are too strong to use in praising the music teachers of San Diego for the manner in which the con-

vention was handled and conducted, and the artistic showing made by the local musicians certainly is cause for congratulation. In their programs they evidenced the right to take a position with any city in the West, regardless of size.

Also, a matter worthy of special mention and praise is the fact that this successful four days' meeting was put through by musicians of San Diego without any help, financial or otherwise, outside their own body, with the exception of the four music firms who contributed a share to the expenses. So successful was the venture that the guarantors will not need to be out of pocket, as the concerts carried an admission charge to the public and the receipts were more than sufficient to defray the outlay. The credit for this belongs to the fact that there was harmonious co-

operation of all interested and especial devotion on the part of the few most responsible, who have worked without ceasing against many odds. Their reward is the brilliant success of what was conceded to be the best convention ever held. To the officers of the San Diego Teachers' Association and the chairmen of the convention committees is due the largest credit, but they were assisted ably by the other members of the committees of the association in general. The San Diego Music Teachers' Association officers are as follows: Albert F. Conant, president; Mrs. Zay Rector Bevirt, vice president; Willibald Lehmann, secretary; Le Roy E. Hammond, treasurer. Trustees—Florence Schinkel Gray, Blanche Lyons, Paul McCarty. Chairmen of convention committees: Program committee—Willibald Lehmann. Press committee—Mrs. Zay Rector Bevirt.



THE MAGNIFICENT ORGAN IN THE FIRST CHURCH OF CHRIST, SCIENTIST, SAN DIEGO.  
Where the organ concerts of the convention were given.

VIEW OF THE PLAZA AND THE U. S. GRANT HOTEL, WHERE ALL THE MEETINGS WERE HELD.

Photo by Lee N. Passmore, San Diego, Cal.

Finance committee—Albert F. Conant. Reception and banquet committee—Gertrude Gilbert. Membership committee—Mrs. L. L. Rowan. Printing and publication committee—Tyndall Gray.

**Monday, July 13.**

All day Monday and for a week previous the teachers from the North began gathering in San Diego. Quite a number took this opportunity for a vacation in connection with the convention, and the opening reception and program of Monday evening brought a large representative gathering of both the visitors and the residents. The ballroom of the U. S. Grant Hotel was well filled and greetings were cordial and hearty. The San Diego reception committee, with Gertrude Gilbert, chairman, was on hand, and everybody was looked after in the most kindly and cordial manner. After greetings had been exchanged and introductions made, all sat down to listen to a brief program, which served as a graceful introduction to the musical feast of the week. The reception program was given by the San Diego Mando Orchestra, Le Roy E. Hammond, director; Mrs. L. A. Vierson, soprano; Florence Norman-Shaw, violin; Florence Schinkel Gray, accompanist.

There are certain people who claim there is no place for the smaller instruments, but Mr. Hammond's little orchestra proved otherwise, for the ensemble work was excellent and the results delightfully graceful and melodious. Mrs. Vierson's group of songs included two Mozart numbers, the "Sky Lark" of Handel and three numbers by California composers. Her work is most artistic and finished and her voice has a beautiful lyrical quality.

Miss Norman-Shaw is one of the local musicians of much experience and success, having her own school, which she calls the Leipzig Violin and Piano School. She disclosed a big tone of freedom and musicianly understanding. Mrs. Gray is one of the best known and admired pianists in this part of the State.

After program, punch was served and all stayed to chat and become acquainted.

**Tuesday, July 14.**

This was in many ways the record day of the convention. First, in point of number, six concerts and two lectures in one day, and had they not been so uniformly interesting and instructive, might have proved overtaxing. As it was, they were a sheer delight, from the opening address of welcome by Albert F. Conant, president of the

name of San Diego as well as the Music Association, said:

Musicians as a class have not always recognized the value of co-operation. Dealing as we do with the expression of emotion, sometimes our own emotions become involved and our aims and ambitions become personal rather than universal, but as the late Dr. Emerson, of the Emerson College of Oratory, used to say, "You cannot add to the general illumination of the world by putting out another man's lantern," the world today demands producers. Many are engaged in the necessary work of producing the material things that have become necessities to the present day civilization. It is the musician's privilege to add to the aesthetic wealth of the community; we are indeed fortunate in living in an age when these principles are becoming universally seen and acknowledged. Business men are beginning to learn that their competitors help to create a demand for the things they themselves have to sell. Musicians also are awakening to this fact; we too have something to sell; to sell it there must be a demand for it; to create this demand we must show our customers that we have something worth having.

It is therefore the policy of the San Diego Music Teachers' Association to welcome new musicians to this city. If the music they produce is good, they help create a demand for music, thus they cease to become competitors or rivals, they become our partners, helping us to sell our wares.

Mr. Bretherick said in reply:

It is not to be expected that we can vie with the Eastern cities as to the number of members in attendance at conventions. Our cities are too far distant and the individual expense too costly for that; but as to the program matter presented and in its performance, we have not feared comparison, and it has been generally conceded that our time thus spent together has been exceedingly profitable.

Music teachers' State associations, East and West, are impelled onward with a desire for greater activity, not simply for the pleasure of doing things, but rather with the higher impulse of raising the standard of the musical profession generally, and California is expected to fall in line, and so, at this convention we intend to consider some movements in this direction.

The most difficult questions considered at the various State conventions have been:

- (1) Shall standardization of the music teachers be a national or a State issue?
- (2) Shall the regulation of music teachers be governed by set examinations?
- (3) Shall the standard requirement be "minimum" or "essential"?

- (4) Shall the first move be simply registration of those now employed in the teaching profession, upon their own sworn statement of preparation?

Doubtless all teachers consider themselves as educators; but are all teachers capable of imparting such knowledge as will build up true musical culture, in a thoroughly systematic manner from an

A REMARKABLE PICTURE OF THE PLAZA IN SAN DIEGO, SHOWING THE ELECTRIC FOUNTAIN AND THE U. S. GRANT HOTEL BEYOND.

Photo by Lee N. Pasanine.

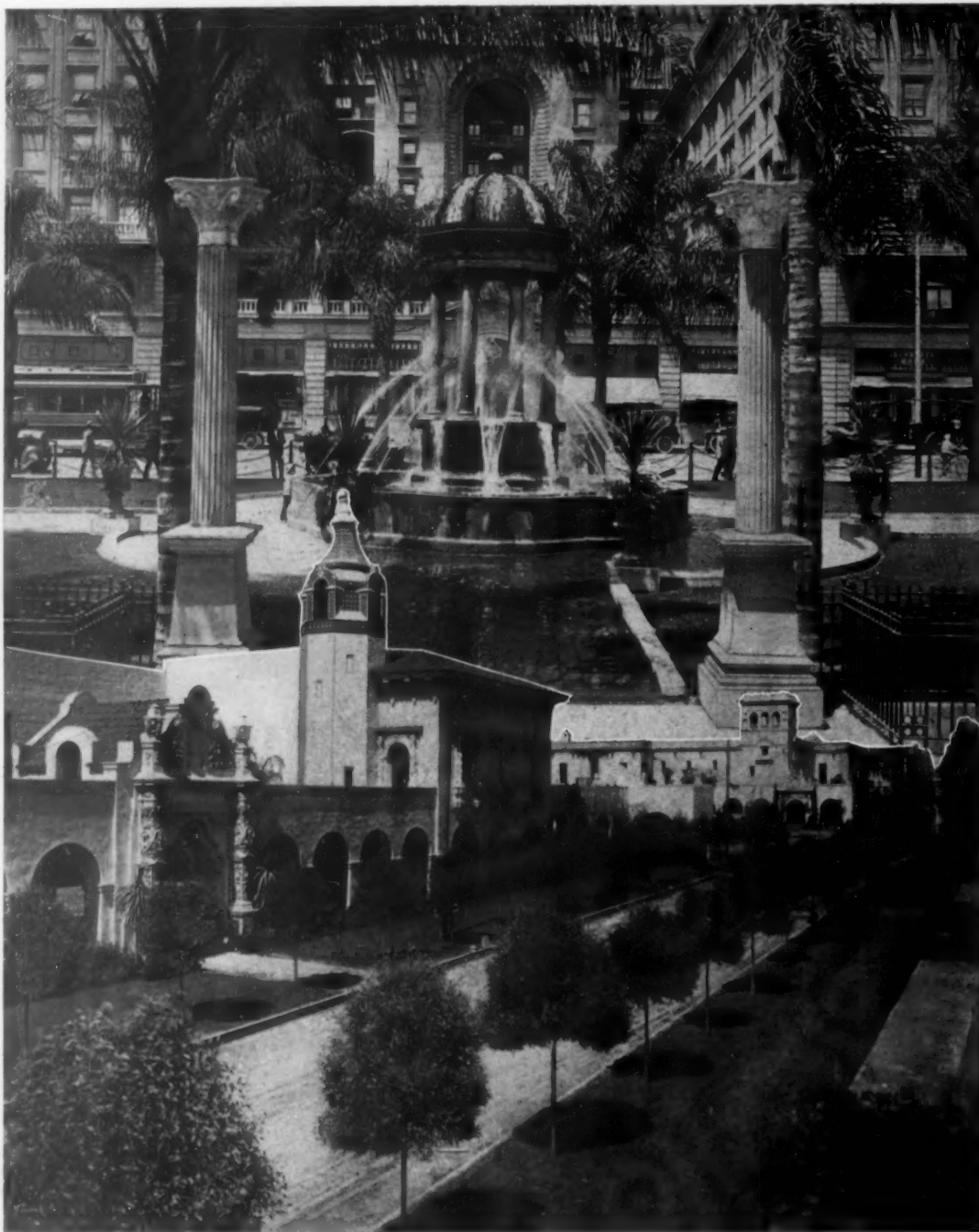


Photo copyright, 1914, by the Panama-California Exposition.

PANAMA-CALIFORNIA EXPOSITION AT SAN DIEGO. THE PRADO FROM THE ETHNOLOGY BUILDING.

The Prado extends across the grounds from the main entrance to the back and each side is a covered colonnade, broken only at the cross streets, giving a protected walk almost the length of the grounds.

San Diego Music Teachers' Association, and the response by Henry Bretherick, president of the State association, to the last concert of the evening.

Mr. Conant, the president of the association, after extending greetings to the guests and welcoming them in the

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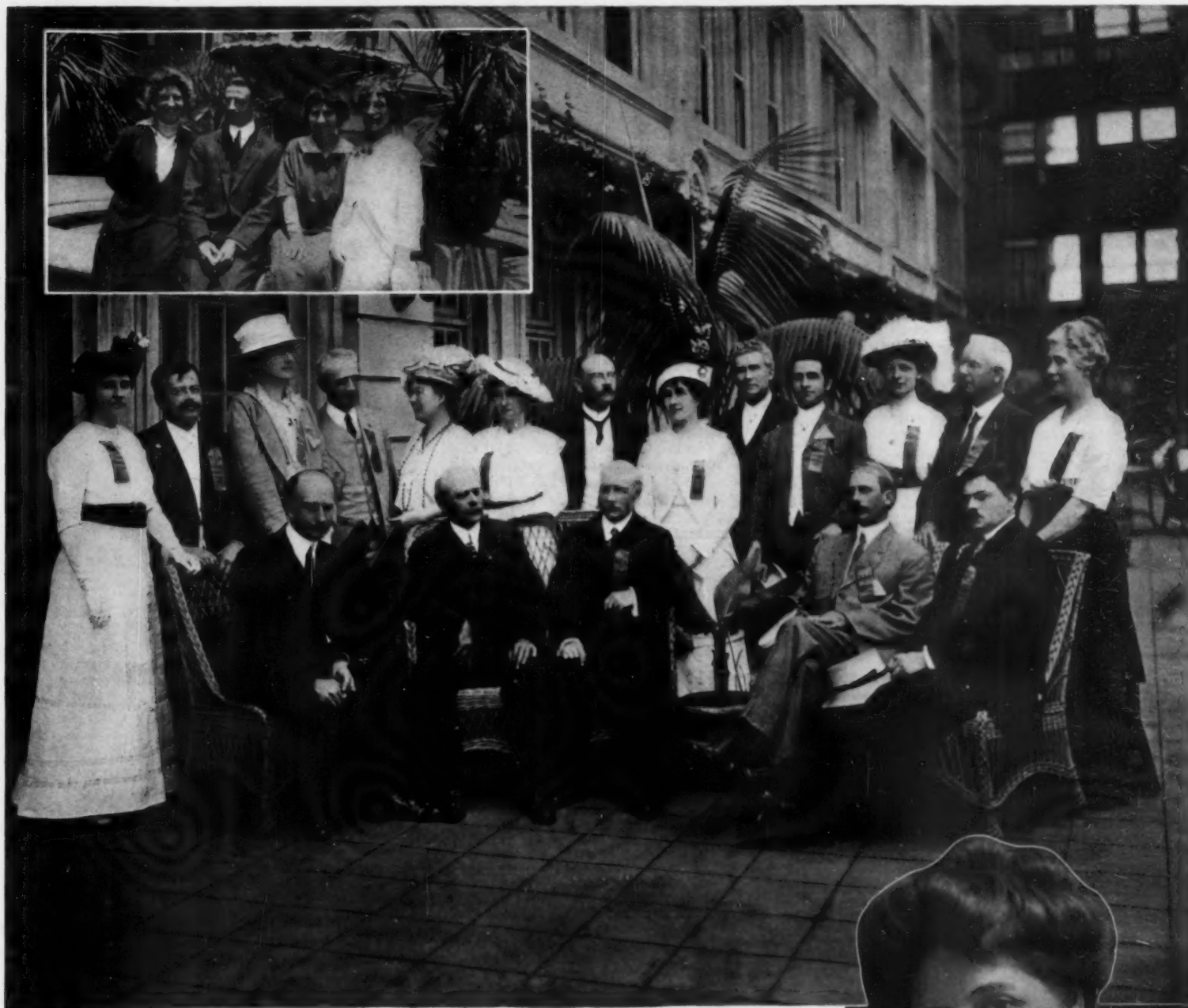
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A GROUP OF SAN DIEGO MUSICIANS WHO HELPED MAKE THE CONVENTION A SUCCESS.  
From left to right they are: Gertrude Gilbert, Paul McCarthy, Blanche Lyons and Loleta L. Rowan.



SOME OF THE LOCAL AND VISITING OFFICERS OF THE CALIFORNIA MUSIC TEACHERS' STATE ASSOCIATION IN CONVENTION AT SAN DIEGO, CAL.

They are from left to right, sitting: John C. Manning, president San Francisco Association; Albert F. Conant, president San Diego Association; Henry Bretherick, State president; Alexander T. Stewart, president Alameda County Association; Vernon C. Spencer, Los Angeles Association. Left to right, standing: Florence Schinkel Grey, Willibald Lehman, Caroline Little, W. H. Latt, Jane Catherwood, Florence Norman-Shaw, Frederick Schliwen, Mrs. Alice Tarnham, Jane Washington Pierce, Mrs. Zay Rector Bevil, H. W. Patrick, Mrs. Davis.

educational standpoint? The negative answer to this has brought about the present activity.

If some standard of conformity or essentials, in preparing a student for teaching can be adopted, there will be a great saving of waste effort, time and money.

The desired result cannot be achieved at one stroke, either by action on the part of teachers' associations or by legislation, but a beginning now, if in the right direction, is going to produce a marvelous transformation before another decade has passed.

Any action that will bring music teachers into closer sympathy with each other's work is a good movement. All our activities thus far have been of a voluntary nature, which most people consider the most worthy motive force.

They have been instituted and perpetuated by sincere workers who were impelled by a desire to induce co-operation of sufficient strength as to enlist the support of the entire teaching profession.

This has been successful only in a very small degree.

If a legislative movement is instituted, it will compel observance from the willing and unwilling alike.

This would not materially interfere with organized bodies, for they can continue to insist upon such a standard for membership, or degrees, as they may desire, and accept as members only those whose qualifications fulfill the conditions. The whole purpose of

this movement is one of stimulation, not elimination, and is to be undertaken with the conviction that those who do not enrich their minds through a practical and continuous course of study will surely soon exhaust their teaching material or "stock in trade," while those pursuing the opposite course will not only remain fresh and resourceful, but will grow and develop.

Following Mr. Bretherick's remarks a concert was given by the San Diego members, which was so excellent and performed with such vivacity and virility that it started the day with a snap and spirit that did much to carry us through the long sessions. I wish that space allowed for as detailed a review of these concerts as I should like to give, but am forced to write briefly. However, there was not a single uninteresting number on this program. The number by Helen Engel Bosworth, violinist, and Claude Webster, pianist, was an unalloyed pleasure. Mrs. Bosworth is young and exceedingly gifted, having apparently all the essentials for a real violinist. Beside the true and beautiful tone and adequate technic, she possesses in abundance the temperament that holds the audience, the elusive



MABEL STOCK.

The brilliant young New York soprano who appeared in recital at the California Music Teachers' Convention.

something that is always demanded of the violinist. She should go far.

Mr. Webster in all his numbers showed decided gifts of both interpretation and execution. Mr. Raimondi, the

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clarinetist, I heard play last winter with the People's Orchestra in Los Angeles, and at the time I stated that it is a pity the clarinet as a solo instrument is not heard more frequently; his work is beyond criticism and aroused great enthusiasm.

Mrs. Bosworth's last number, "Liebeslied," is written by Alice Barnett-Price, a local composer-pianist, who accompanied Mrs. Bosworth, and it is a fine violin work. It was hard to realize that each of these two young girls is the mother of two children, and they are a living commentary on the modern woman.

Loleta L. Rowan, the vocalist on the program, is one of the favorite singers of San Diego and possesses a contralto voice of unusual scope, which shows excellent schooling, and she possesses rare qualities of interpretation. She was ably supported by the accompaniments of Amy Vincent.

Tuesday, 11.15 a. m., Zay Rector Bevit, of San Diego, gave a lecture on "The Dunning System of Improved Music Study for Beginners," which she illustrated by a group of children. This was exceedingly interesting and she gave the little folks new tests in sight reading and transposition that would have taxed many an older person. Everybody enjoyed the glimpse at this phase of music work, for which Mrs. Bevit is so remarkably adapted. It is plain to be seen that she dearly loves children and thoroughly understands the problem she wants to work out, and this accounts largely for her phenomenal success in this line.

Tuesday afternoon, at 1.30, one of the great treats of the convention was experienced in the organ recital given at First Church of Christ Scientist, by Albert F. Conant, who was for many years organist at the Christian Science Mother Church in Boston. Mr. Conant has the rare quality of temperament often missed in organists; he chose for this program Otto Malling's "Christus," which bears the subtitle "Twelve Tone Pictures for the Organ," which was an admirable vehicle to display his qualities of musicianship and his interpretation and the resources of the beautiful instrument in this church. The expression "tone pictures" is a fitting description of this composition. Not in years have I heard an organ work which combined the beauty of tone color and emotional variety as well as the possibilities of the instrument in any such degree.

Adding greatly to the impressiveness of the work were the readings preceding each number of the scriptural quotations upon which they were founded, by Laura C. Conant, whose exquisite interpretation and clarity of diction proved a joy, the result being a real spiritual as well as musical uplift. The two compositions of Paul Bliss, "Mary the Mother" and "The Return from the Cross," sung by Margie L. Webber, fitted perfectly into the program and added considerably to its beauty, as Mrs. Webber gave an excellent vocal and interpretative rendition.

#### Recital by Mabel Strock.

When it was learned that Estelle Heartt Dreyfus, of Los Angeles, was unable to give her program of Russian songs on Tuesday afternoon, much disappointment was expressed, but a very fortunate coincident saved the day. It happened that Mr. and Mrs. Albert Conant were entertaining as their guest Mabel Strock, of New York, and at the last moment this charming and gifted singer was able to supply a program to take the place of that which Mrs. Dreyfus was to have presented.

Although a stranger and little known to most of her audience, Miss Strock had scarcely begun her first number when all realized that here was a singer who thoroughly understood her art. Her voice is warm and vibrant and most beautifully poised, showing a thorough understanding of tone production, and at all times completely under the control of the singer. This gives her the opportunity to express the shades of feeling and emotion prompted by a thoroughly intelligent mind and a deeply spiritual and emotional nature. Her program from beginning to end displayed these qualities, and every one felt it was a great privilege to have heard it.

It was quite fitting that Miss Strock should appear during this session, as she is in reality a California girl. Her home was Riverside, from which much artistic talent has come, notably Marcella Craft, who returns next year after great successes in Europe. Miss Craft is a friend of Miss Strock, and it was through the former's influence and advice that Miss Strock first went East to study. After remaining a while in Boston under Charles Adams she went to New York, where she has worked with Victor Harris and Mme. von Felitzsch, the latter a coach of many artists. She will return to New York in September, where she will resume her church position in the Me-

morial Presbyterian Church, Brooklyn, and will take up work in recital, oratorio and concert. Miss Strock has no aspirations operatically, although she is apparently well fitted for it.

Miss Strock is a girl of high ideals and conscientious devotion to her art, and will continue in the success she has already attained wherever she has sung in the East. Her program was as follows:

Aria, Lusinghe piu care (from Alexander).....Handel  
Der Nussbaum.....Schumann  
Frühlinggläubig.....Schubert  
Ungeduld.....Schubert  
Aria, Vissi d'Arte (from La Tosca).....Puccini  
Chanson Provençale.....E. Dell'Acqua  
Pourquoi.....Tchaikowsky  
Air de Lia (from L'enfant Prodigue).....Debussy  
The Lass with a Delicate Air.....Dr. Arne  
Her Rose.....C. Whitney Coombs  
The Willow.....Goring Thomas

This report would be incomplete without mention of the remarkable accompanying of Willibald Lehmann.

#### Orchestra Concert.

At 4.30 o'clock Tuesday afternoon an orchestral concert was given by the popular Symphony Orchestra of San Diego, Chesley Mills, director, assisted by Blanche Lyons, soprano. This was listened to with keen interest by visiting musicians, as it was understood that this orchestra is new, having played but seven concerts previous to this one, its first season closing this past spring. Notwithstanding the fact that he was obliged to employ many substitutes, as some of his musicians had scattered, Mr. Mills proved himself to be possessed of the essential qualities for a conductor. He held his players together remarkably

a close sympathy as well as much hard work. They played the Beethoven F major sonata and the Cesar Franck.

This closed a day of rare pleasure, given almost exclusively by San Diego artists, and was sufficient to give them a place second to none.

#### Wednesday, July 15.

Wednesday morning a program of Russian composers was given by the Fuhrer-Zielinski Trio, of Los Angeles, composed of Bessie Fuhrer, violin; Lucy Fuhrer, cello; Jaroslaw de Zielinski, piano, assisted by Mercedes Ciesielska, soprano. Mr. Zielinski is well known as one of the most erudite musicians in America, possessed of one of the finest musical libraries, and his programs are always an education as well as a pleasure. Especially interesting are his Russian programs because of his intimate acquaintance with most of the composers as well as their works. On this occasion the program was no exception and gave the greatest pleasure. The Misses Fuhrer have been well known through their connection with the Women's Orchestra of Los Angeles, Miss Bessie being the concertmaster and Miss Lucy the first cellist for several seasons. The members of this trio have been working together for some time, with the result that their work possesses the necessary sympathy and fluency for good concerted playing.

Miss Ciesielska made a decided impression with her beautiful voice and rare dramatic gifts. She was dressed in Russian costume, which added greatly to the effect. I understand she is preparing for the operatic stage and venture to predict a great success for her in that line.

Georg Krueger, of San Francisco, gave a piano recital at 11 a. m.

#### Another Sonata Recital.

At 1.30 p. m. Mary Passmore and George Stewart McManus, both of San Francisco, gave a recital of violin and piano sonatas which in point of beauty and absolute sympathy left nothing to be desired in concerted work. It was the universal verdict that their work was beyond criticism.

Miss Passmore's tone is exceedingly warm and broad and she possesses far more than mere technic. Mr. McManus has brilliancy, delicacy and power and the understanding of dynamic values necessary to ensemble work. They played the Brahms A major, Mozart G major, Richard Strauss E flat major, and a better contrasted group would be hard to select.

#### Vernon Spencer-Anthony Carlson Recital.

At 2.45 p. m. a piano and vocal recital by Vernon Spencer, pianist, and Anthony Carlson, basso, was the offering. Mr. Spencer is a well known educator, composer and pianist, and his playing is most satisfying. Especial interest was felt in the "Six Poetic Children's Pieces" of his own composition, which are altogether charming and fitted to appear on the program of the adult as well as the child.

Mr. Carlson is one of the most artistic singers on the coast and possessed of a magnificent voice. His numbers were much enjoyed, and Gertrude Ross added greatly to the program by her artistic accompaniments. This program was as follows:

Second Ballad, B minor.....Liszt  
Mr. Spencer.  
Drei Wanderer.....Hermann  
Ich trage meine Minne.....Strauss  
Vergebliches Ständchen.....Brahms  
Das Meer hat seine Perlen.....Vernon Spencer  
Mr. Carlson.  
Six poetic children's pieces, op. 21.....Vernon Spencer  
Etude, D flat major.....Liszt  
Etude, op. 25, No. 12.....Chopin  
Mr. Spencer.  
Novembre.....Tremisot  
Romance.....Debussy  
L'Angelus.....Folksong of Lower Brittany  
Marianne.....Lalo  
Mr. Carlson.  
Sonata Heroic (in one movement).....Campbell-Tipton  
Mr. Spencer.  
Where E'er Ye Walk.....Handel  
I'll Sail upon the Dog Star.....Purcell  
The Banjo Song.....Homer  
Danny Deever.....Damasch

#### Lecture-Recital on Paganini.

At 4 o'clock Ralph John Wylie, violinist, with Ramona Rollins Wylie at the piano, gave a lecture recital on "Paganini, the Superman." Mr. Wylie is one of the best informed musicians in Los Angeles and possesses an unusually fine command of English. This, together with his gifts as a violinist, fitted him to make an interesting exposition of this great character in musical history. It is to be regretted that the delay in the previous programs

## VIDA LLEWELLYN PIANIST In America 1914-1915

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well, and the whole program was given with a verve and spirit that was most refreshing. It was really difficult to believe that this organization had been working so short a time, and too much credit cannot be given both to conductor and members. Mr. Mills is a very young man and this is his first work as a symphony conductor, but he directs with authority and understanding, and deserves every encouragement, for he has the nucleus of a good orchestra, the confidence of his men and the undoubted ability to create a fine organization.

Blanche Lyons was for two years the soloist with Ohlmyer's Band at Coronado, is a favorite with the San Diego public, and made herself equally so with the visitors. Her voice is a brilliant coloratura of much power.

#### Tuesday Evening Program.

At 7.45 a short vocal recital was given by Marion Vecki, baritone, of San Francisco, with Mrs. Marion Vecki at the piano. Notwithstanding the fact that Mr. Vecki had just arrived after a long tedious journey and was obliged to go on the platform without dinner, he won for himself a very cordial place. He is possessed of a fine voice, used especially well in dramatic numbers.

At 8.30 o'clock a sonata recital was given by Nina Fletcher, of Boston, violinist, and Florence Schinkel Gray, of San Diego, pianist, which constituted one of the treats of the session. Miss Fletcher has made herself known throughout the country by her appearances on the programs of Mme. Schumann-Heink, and plays with a rare degree of finish and a technical proficiency.

Mrs. Gray is an artist of splendid schooling, possessed of the qualities of mind and heart necessary to make the piano enjoyed as well as admired. The ensemble revealed

# SCHUMANN-HEINK

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and the necessity for the closing at 5 o'clock obliged him to cut short somewhat this interesting program. Nevertheless it was much enjoyed by a large number, who admired equally Mr. Wylie's brilliant playing and interesting discourse.

#### Panama-California Exposition Grounds Visited.

At 5 o'clock automobiles were waiting at the U. S. Grant Hotel entrance to take the visiting delegates on a ride about the city and through the grounds of the Panama-California Exposition, to be held in San Diego beginning January 1, 1915. This latter was a great privilege and unbounded delight and enthusiasm were expressed for what had been accomplished in the last few months. To an Easterner it would be utterly incomprehensible, for what was a barren desert five months ago now shows profuse vegetation, vines that climb two stories high, tall trees and a mass of flowering and growing things. They have truly made "the desert to rejoice and blossom as the rose." The visitors saw the site and foundation of the great organ presented by Mr. Spreckels, which will be the central feature of the musical programs, many of which will be given in the open air. The organ and the orchestral stands will face an open plaza seating many thousands.

The beauty of the buildings, which will all be of the Spanish or Mission type, most of them arranged about courts, and the laying out of the grounds in keeping with the architecture, present a consistent and characteristic type that is becoming associated with California.

The evening was given over to the banquet in the dining room of the U. S. Grant Hotel, when a large number of the delegates, both local and visiting, gathered about the long tables. Richard Schliwen was the toastmaster and started each toast with a few witty words. Those responding were State President Bretherick, County President Conant, Alexander T. Stewart, president of the Alameda County association; John C. Manning, president of the San Francisco County association; Willibald Lehmann, secretary of the local organization; Jane Catherwood, of Los Angeles; Vernon Spencer, of Los Angeles; Mrs. Zay Rector Bevit, of San Diego; Blanche Ashley, of San Francisco; Jaroslaw de Zielinski, of Los Angeles, and Samuel Savannah, of San Francisco, State recording secretary.

#### Thursday, July 16.

At 9 a. m. a lecture was given by Florence Schinkel Gray, of San Diego, on "The Principles of the Weight System of Tone Production for the Piano," which was listened to with deep interest. Mrs. Gray explained the system evolved by Mme. Carreno, in which the weight of the arm and the body are used to take the place of the old pressure system. Mrs. Gray has gone deeply into this subject and presented it in a most convincing manner, explaining the benefits in relaxed tension and strain and improved beauty of tone to be secured in this manner. Mrs. Gray's own tone work and her success as a teacher are arguments in its favor.

A concert by Los Angeles members was to have followed this, but owing to Miss Winston's illness, who was to have sung, the program was considerably altered.

Theodor Gordohn, violinist, of Los Angeles, played five original compositions for violin as follows: "June," "September," "Russian Lullaby," "Russian Love Song," "Mazurka Caprice," which were most attractive and disclosed genuine creative talent. The "Lullaby" had to be repeated. It is an exquisite melody, tender and full of Slavic pathos, but each one of them was excellent.

Mr. Gordohn plays with so much feeling and color that his interpretations added greatly to the compositions. The difficult accompaniments were played by Vernon Spencer.

In place of the balance of the program W. H. Lott, of Los Angeles, gave an exhaustive paper on "Choral Music," a subject with which Mr. Lott is thoroughly conversant by actual experience as well as in theory, and which he presented in a very convincing manner.

#### For State Legislative Bill.

At 11 o'clock a general business meeting was held, which was marked by an entire lack of controversy or disagreement and dispatched promptly. It was unanimously voted to hold the meeting next year in Alameda County. A discussion was held upon the advisability of a classification of members, but it was voted to postpone any action for the present.

The articles for the State legislative bill were passed. They are as follows:

First: That all persons who are practising music teaching in the State of California shall, within six months after this bill becomes a law, register themselves as music teachers with the Secretary of State, who shall issue a certificate to the applicant. That the fee for such registration and certificate shall be two dollars.

Second: That in making application for registration the applicant must state what his claims are to the right to teach music. With whom, where and how long they have studied. What diplomas, if any, they possess.

Third: That before presenting any such statement for registration it must be sworn to by the applicant before a notary public.

Fourth: That any false statement of failure to register shall be a misdemeanor, punishable by a fine of \$500 or imprisonment for one year, or both.

Fifth: That every registered teacher must display in a public and prominent place within their studio a certified copy of their

sworn statement in registering, to be subject to a misdemeanor, punishable as for false statement.

Sixth: That any person can obtain a copy of any teacher's statement through the Secretary of State upon application and payment of fifty cents.

The reports of the various county superintendents were read by Mr. Savannah, the secretary, when the authors were not present. With words of kindly advice to the membership concerning the consideration of the articles of classification, by Mr. Bretherick, the State president, the meeting was adjourned.

In speaking of the meeting for next year, Alexander Stewart, president of the Alameda County association, said that they were preparing large plans and hoped to make the meeting of 1915 a national affair. Details of these plans will be given later.

#### Organ Recital by Ernest Douglas.

At 2 o'clock an organ recital by Ernest Douglas, of Los Angeles, was given in First Church of Christ Scientist. Mr. Douglas was assisted by Emma Porter Makinson, of Los Angeles, soprano. Owing to the fact that Mrs. Makinson had to catch a train her numbers were given first, otherwise the program was as printed.

Mrs. Makinson is especially fitted to sing the Cadman songs, as she was the first woman artist to introduce his songs and has been closely associated with him during his career. She was for many years in Pittsburgh and is a singer of sterling ability. She made a most favorable impression and responded to two encores.

Mr. Douglas is organist at St. Paul's Pro-Cathedral in Los Angeles and a man who thoroughly understands his instrument. His own numbers disclosed him to be a composer of decided merit. The entire program was fine and was listened to by an audience that taxed the capacity of the church.

Following the organ recital Elizabeth Simpson, of Berkeley, gave an illustrated lecture on "A Year in the Life of a Piano Student," which was both witty and instructive. Miss Simpson is exceedingly gifted both as a pianist and a lecturer, and was listened to with keen appreciation.

After this lecture the numbers omitted from the morning program by Fannie Dillon, pianist, and Grace Widney Mabec, soprano, of Los Angeles, were given. In introducing Miss Dillon, who played six preludes of her own composition, Mr. Spencer said that he considered Miss Dillon one of the greatest composers in America today; that she bore the unusual record of never having written a teaching piece nor a popular song, but that her work was all the result of the inspiration of a genius and in no way commercial. Mrs. Dillon's compositions cover quite a field and she has written several symphonic works. These six preludes are thoroughly pianistic and are big material. They were received with genuine appreciation.

Mrs. Mabec sang the aria "Avevo," from "Polyeucte," Gounod; "Care Selve," from "Atlanta," Handel; "Dawn in the Desert," "Sunset in the Desert," by Gertrude Ross; "Thou Art So Like a Flower," "Summer Night," "At the Cradle," by Vernon Spencer.

Mrs. Mabec's voice is beautifully smooth and sympathetic and she sang this difficult group in an impeccable fashion, and they were trying songs to sing, too.

Mrs. Ross played her accompaniments in her always musicianly style, and together their work was thoroughly satisfying. Mrs. Ross' songs which Mrs. Mabec sang are being much used by artists and are original and characteristic.

Mr. Spencer's songs have just been published and are extremely modern and very difficult for the singer, but are possessed of the qualities that should win them a permanent place in song literature.

As the hour was so late the round table and symposium originally planned for this day were omitted.

#### Evening's Program.

The last program of the session was a concert by the San Francisco and Alameda County association members, who gave a really exceptional program. Every number was splendid and the program possessed a variety that was grateful. Miss Simpson's exquisite work made us all regret that we should not have heard her more. Miss Little disclosed a rarely beautiful voice, with a warm mezzo quality but a very wide range. She sang with fine feeling and diction. In the Brahms sonata in D minor Mr. McManus and Miss Pasmore only deepened the splendid impression they had already made.

In the "Pagliacci" prologue Mr. Vecki proved again that he belonged on the operatic stage, as this number showed decided dramatic talent together with an unusual voice.

Mr. Krueger closed the program with a piano group.

This ended the serious program, but when Alexander Stewart announced that there had been an oversight and certain numbers had been omitted, every one suspected a surprise. In this no one was disappointed. When he introduced Ignatz Paddyrestoff a roar greeted the appearance of this noble gentleman, who was soon discovered to be none other than Elizabeth Simpson, of Berkeley, who gave an exceedingly funny impersonation of the noted

Pole. Following this Emmy Destinn was announced to sing "Carmen." "She" proved to be George McManus, and his costuming as well as his rendition in German of the famous aria caused every one to scream. It was really a performance worthy any vaudeville stage. Marion Vecki only increased the impression of his dramatic gifts by his singing of "My Cousin Caroo," which was exceedingly clever.

Mary Pasmore closed the program with a very ludicrous interpretation of "Obstination." Every one agreed that the closing part of the program was most fitting and a great relief of spirit.

Thus ended one of the most successful conventions the music teachers of California have ever held.

JANE CATHERWOOD.

#### Why Engagements?

T. Foster Why, bass noble, will sing the bass roles in Handel's "Messiah" and "Acis and Galatea," which are to be given on August 6 and 11 respectively by the Columbia University Chorus at the university, New York, under the very able direction of Walter Henry Hall. These engagements will mark Mr. Why's third appearance with this notable society and conductor in less than six months. This not only shows Mr. Why's great popularity with this organization, but is also a proof of his worth as an artist of the highest caliber.

Mr. Why and Mme. Rost Why, contralto, have been engaged by the Columbia University Institute for a joint recital, to be given March 12, 1915. Needless to say, this recital will be a success, and the accompanying of Mme. Rost Why will be a unique feature of the event.

Just at present Mr. and Mrs. Why are enjoying themselves on an island in Great South Bay, where they spend a good share of their time indulging in their favorite pastime, fishing. So far luck has been with Mrs. Why, for she caught a fine nine and a half pounder the other day.

Some recent press opinions of Mr. Why's solo work in "Elijah" follow:

Mr. Why, who essayed the dominant role of Elijah, is a singer, evidently well trained in the school of oratorio. His voice . . . has uncommon purity of tone.—Philadelphia North American.

T. Foster Why's mellow bass was heard to advantage in the role of the prophet, and his solo passages drew continued applause. Especially enjoyable was his singing of the air, "Is Not His Word Like Fire?" in which the composer adopted a somewhat freer and less formal style than is characteristic of the remainder of the oratorio.—Philadelphia Public Ledger.

T. Foster Why carried through the monologues of Elijah in a melodious, light baritone-bass. His leading-in of the chorus, "Thanks Be to God," at the close of the first part of the oratorio, should have pleased the conductor as it pleased the audience, which was appreciative.—Philadelphia Inquirer. (Advertisement.)

#### Unusual Recital of Van Den Burg Pupils.

The recital at the von Ende School of Music last Wednesday afternoon, July 29, presented a number of pupils of Hans van den Burg in an interesting program, consisting of Beethoven, Schubert and Chopin numbers.

Recitals by pupils of any one teacher are likely to be tiresome, since the majority of music students are bent upon copying their favorite master or imitating their teacher. But every recital by pupils of Van den Burg gives evidence of his rare ability to develop individualities of those studying under him.

Their playing was remarkable for crispness and clearness, for beauty of tone, for wholesome, well tempered strength, for thoughtful, dignified interpretation, for virile conception and brilliancy of performance. But not one resembled the other except in musicianly quality.

The Misses Bonito, Golden and Maudsley and Messrs. Bender and Nesbit are musical personalities in the making, whose further development it will be very interesting to watch.

Riga, Russia, may not have symphony concerts next season, owing to the lack of patronage suffered last winter.

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Paris, July 27, 1914.

Musical doings in Paris in the middle of July are very exciting—just about as exciting as the monologue of Gurnemanz in the first scene of "Parsifal."

The only thing which stirs the interest is the fact that the new director of the Opera, Jacques Rouché, has already run up against a snag, even before he has begun his actual duties. This time it is the orchestra. The men want more pay and less work. M. Rouché is inclined to meet the demands for more pay as far as possible, but there are certain abuses in connection with the presence of the members of the orchestra at their desk which he very rightly

additional \$3, which is perhaps one reason why we so seldom have Wagner at the Opera.

It has been the custom to hold rehearsals only on the evenings when the Opera is closed, never in the daytime. M. Rouché proposes to exercise his right to hold rehearsals whenever he may please, night or day.

Be the outcome of this contention what it may, the whole matter seems most ridiculous to any one accustomed to the splendid discipline of a German opera house, and throws a strong sidelight on the reason why performances at the famous Paris Opera are not better than they are. It is a miracle, under the circumstances, that they are as good as they are. M. Rouché is making an honest and

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MUSICAL TENNIS IN PARIS.

Left to right, standing: Fred Protheroe, tenor; George Sufle, baritone; Mr. Claffey, organist; Myrilla Annis, soprano; Charles de la Platié, bass. Seated: Mrs. de la Platié, soprano; H. O. Osgood.

wishes to abolish. As it is at present, each player has a right to remain absent from single performances at certain intervals and the management is obliged to pay a substitute. Further, each player has at stated periods the right to provide a substitute at his own expense and can do this without notifying the management in any way. The consequence is that after rehearsals of an important new work the conductor may at the first performance find before him half a dozen players who never have seen a note of the music which they are to play.

No wonder that the average standard of the performances at the Opera is not any too high. M. Rouché wishes to compel the players to give notice in advance of their intention to be absent so that the management itself may attend to providing a proper substitute. This does not seem to be an unreasonable demand, but still the players are opposed to it. Further, each player is required to attend only forty rehearsals in the whole year without special payment; for more than forty rehearsals he is paid so much per rehearsal.

As for the payment, it is true that it is not particularly high. The best yearly salary paid is 3,950 francs (something less than \$800), but at the same time, by taking advantage of his leave of absence and of his right to provide a substitute, the player is compelled to play only 156 times in the course of the year, which works out at the rate of a little over 25 francs, or about \$5 a performance, which is good pay for the kind of playing which one generally hears at the Opera.

There are some other funny provisions as well. For instance, if the bass drummer devotes his strong right arm alone merely to banging he is simply paid his regular salary, but if he tinkles the triangle with his left hand the same evening, he receives a bonus of 10 francs. If the bassoon gentleman has to go to the trouble of laying down his instrument to take up the contrabassoon and play a few measures on it, it costs the management an

determined effort to raise the standard of his house, and it is certainly to be hoped that he will find some means of succeeding in spite of all difficulties.

#### JOHN HEATH FOR PARIS.

Among those musicians who have been spending the spring months in Paris is John Heath, the American pianist, who played at a number of large private soirées, among them one at Mrs. Webb's and another at Mme. de Pomereau's. Mr. Heath has left to spend the summer at St. Sulpice, near Lucerne, on the Lake of Geneva, but he is so favorably impressed with Paris as a musical center that he will return again the first of September to make



VANNI MARCOUX AND HIS BRIDE ON THEIR WEDDING DAY.

Mme. Marcoux was formerly Madeleine Morlay.

this city his permanent headquarters. He will open a large studio here for his classes and also will be heard during the winter in recitals here and in a number of German and Austrian cities where his playing is already well known and admired. Mr. Heath formerly lived for a number of years in Vienna, studying there under Meister Leschetizky.

#### A DEBUT.

Monday evening, last week, the American soprano, Jessie Christian, effected her debut at the Opera here in the role of the Queen in "Les Huguenots." Though plainly nervous, Miss Christian made an excellent impression and was heartily and deservedly applauded after her big scene in the second act. She is a pupil of the late Master Giuliani. Her voice, while not of especially large size, is of excellent quality, and her vocal work is satisfactory in every respect. She was formerly one of the leading artists at the important provincial opera house at Bordeaux.

#### PARIS NOTES.

T. Arthur Russell, the well known concert manager of London, has been here for a few days.

Theophil Demetriescu, the young Roumanian pianist whose playing has already won for him an enviable name in Germany and in his native country, has been in Paris for a short visit. He was one of the few pupils whom Eugen d'Albert accepted during the last few years.

Director Hans Gregor and Mrs. Gregor (formerly the well known American opera singer, Della Rogers), who have been staying here for some time, have left for Ostend, where they will spend a month resting in anticipation of a very busy season next winter at Vienna.

Hanna Butler, the Chicago soloist and teacher, has left Paris for a motoring tour of several weeks through the chateau country and Switzerland.

The young singers shown in the snapshot of the tennis party all are pupils of prominent teachers here in Paris. Mr. Protheroe and Miss Annis study with Baron von Steege; Mr. and Mrs. de la Platié are with Arthur Alexander and Mr. Suffle is at the d'Aubigné studio. Mr. Clafey is the organist of the American Church in the rue de Berri, Mr. Suffle being the baritone of the choir there as well.

#### Seagle Busy in England.

The animated white object to be seen in the middle of the accompanying snapshot represents Oscar Seagle, the baritone, throwing one of his famous "corkscrew spitters." For one who is supposed to be taking a vacation, Mr. Seagle is about the busiest person imaginable. At his charming summer home, New House, Bramber, Sussex, on the English south coast, lessons begin very promptly after breakfast, continuing until lunch, after which Mr. Seagle "throws a few over" just to freshen up before the afternoon lesson, which continues until it is time for a very late tea. At least seven hours a day are necessary to take care of his large summer class, which is made up for the present of the following:

Eleanor Poehler, dramatic soprano, Minneapolis and New York.

Pauline Curley, lyric soprano, New York.

Marian Clark, soprano, New York.

Esther White, soprano, New York.

Alice Bingham, soprano, New York.  
Anna Taylor Jones, contralto (University Quartet), New York.

Mrs. George Beck, soprano, Chicago.

George Nelson Holt, bass (Columbia School of Music), Chicago.

Gustav Holmquist, bass, Chicago.

Frank Steen, tenor, Chicago.

Rudolph Engberg, basso cantante, Chicago.

Edna Ver Haar, mezzo soprano, Chicago.

Ragnahild Holmquist, lyric soprano, Minneapolis.

W. B. Olds, baritone (Milliken University), Decatur, Ill.

Harry Phillips, basso cantante, Minneapolis.

Laura St. John Westervelt, soprano, Chicago.

Miss Lerche, mezzo soprano, Chicago.

Nancy White, soprano, Chattanooga, Tenn.

Elmer G. Hoelzle, tenor, Jacksonville, Fla.

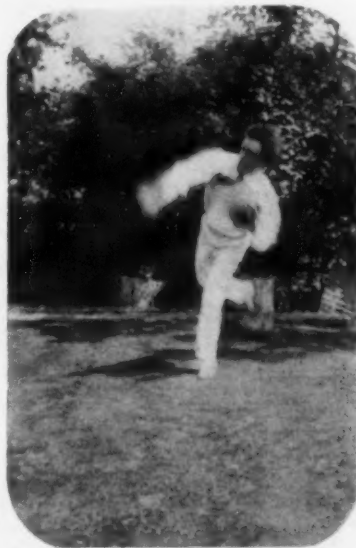
Lucy Call, coloratura soprano (Metropolitan Opera Company), New York.

Elizabeth Reeside, lyric soprano (Boston Opera Company), Washington, D. C.

Alfred Braun, baritone, England.

William Andrews, tenor, England.

Miss Hasbrouch, soprano, New York.



OSCAR SEAGLE, PITCHER, FASTER THAN THE CAMERA.

Earle G. Killeen, baritone, Cedar Rapids, Ia.  
Leon Rice, tenor, New York.

#### Vera Kaplun-Aronson's Recitals.

The concert pianist, Vera Kaplun-Aronson, wife of the Berlin pianist-pedagogue, Maurice Aronson, has most auspiciously introduced herself to German concert audiences during the past winter. Her appearance with the Philharmonic Orchestra in Beethoven Hall and her piano recital in Bechstein Hall, Berlin, have already been referred to in these columns as rare and most remarkable artistic successes. The critical opinions of the entire Berlin press coincided with those from such musical cities as Halle, Hanover, Goettingen. They all acclaimed Mme. Kaplun-Aronson as one of the most talented pianists of the day.

This very gifted young woman played Beethoven's "Emperor" concerto and a group of soli by the same composer in a recent Beethoven symphony concert at Bad Salzbrunn. The local press proclaims her a Beethoven interpreter of the truest type and praises the dignity of her readings, her sovereign technical mastery and her artistic phrasing and shadings. Her success is spoken of in various criticisms as "abundant, almost stormy"; "after this brilliant performance the artist was deservedly and enthusiastically hailed"; "earned the heartiest applause."

In the fall Vera Kaplun-Aronson will make her initial bow to London audiences and will appear with orchestra and in recitals at St. Petersburg, Moscow, Stuttgart, Mainz and other continental cities. In her artistic training Vera Kaplun-Aronson stands as a representative of the Berlin pianist-pedagogue, Maurice Aronson, her husband, whose pupil she was.

#### Von Ende Pupils' Success Abroad

Sergei Kotlarsky, the young Russian violinist, for more than ten years a pupil of Herwegh von Ende, of New York, is touring the French seaside resorts this summer and is having great success with the fashionable audiences and the critics.

Among the comments that were made in Lorient, where

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he concertized with the Philharmonic Society, were the following:

The Russian violinist's rendition of the Mendelssohn concerto with the accompaniment of the orchestra, under the baton of M. Guiol, was that of the great artist. The suppleness of his bow, the marvelous clearness and precision of his technic, which seems to stop at no difficulties, and the irresistible swing and dash which reflects a remarkable temperament, brought the audience to their feet and he was recalled again and again, until he responded with the delightful gavotte by Bach.

In another concert, in which Kotlarsky assisted M. Guiol, himself a brilliant violinist, he distinguished himself as a conductor, the report saying:

It is our duty to render sincere homage to the admirable manner in which the Russian violinist, Kotlarsky, conducted the orchestra; it was a remarkable instance of the Franco-Russian alliance in the domain of art.

#### Bird Music.

This is a vocal quartet. Being birds of a feather, they flock together; but they do not always sing together. In fact, they show a shocking lack of rhythmical sense, though their tone compares favorably with some of the adenoid quartets that sing "The Old Oaken Bucket" at benefit concerts. The first soprano of this quartet is a perfect duck. The contralto, however, is unquestionably a quack. She is more of a diver than a diva and has a number of mannish ways which do not add to her attractiveness.

This photograph was taken at a costume recital of "Oh, for the Wings of a Dove." During the summer address



Photo by C. Lucas.

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Music is subject to the same laws of progress as any other art, and so is musical instruction. Systems unsuited to the spirit of the time and methods that cannot be made to respond to the individual's personal needs, have no place in the education of the generation growing up about us. A school of music recognizing this fact does not necessarily need to ignore all precedent and start on a quest of sensational innovations. The eclecticism of Handel, learning all there is to learn and then going his own way, is as wise a process to pursue now as it was in Handel's time. It is a safe principle to act upon both for the student and for the school. Upon such a sound and solid foundation rests the von Ende School of Music. It has retained the form and organization of the conventional conservatory, but it is alive with a new spirit. It is inspired by that new idealism which is springing up in our modern intellectual life as a hopeful promising young growth. A school with ideals, it attempts to establish between teacher and students that noble relation of comradeship and cooperation which makes for the inner satisfaction of both and for the success of the institution to which they belong. The school addresses itself primarily to students possessing the earnest desire to do serious, thorough-going work and it aims to give them a complete musical education without destroying their individuality.

Without any intention of establishing a cult of personality, Herwegh von Ende, the director, has been singularly lucky in selecting a faculty of musicians of rare scholarship and eminence. In a criticism of last year's closing concert occurred this significant statement:

"It is apparent that Herwegh von Ende, the director, has not alone succeeded in placing all departments under eminent pedagogues, but has carefully selected masters imbued with a highly artistic nature as well. The cold pedagogic atmosphere was entirely lacking and replaced by a warm artistic atmosphere not often prevalent in scholastic events."

Among the names associated with Mr. von Ende in his work only a few need to be mentioned to bring out that important feature of the faculty. Hans van den Burg, one of the most distinguished pianists, pedagogues and composers of Holland, combines qualities rarely seen in any one man: artist, scholar, man of experience, he has one of the best informed minds in many branches of knowledge and by his close association with the late Massenet, Charpentier, Verhoelst, Israels, Mesdag, Maris and other men prominent in the world of music and of art, brings into the school not a little of the intellectual atmosphere of the Old World. Lawrence Goodman, a pupil of Ernest Hutcheson and O. Boise, of Lhevinne and Busoni, is a musician of striking individuality and a most conscientious teacher. Jean Marie Mattoon has few rivals as far as scholarship and ability and devotion to teaching are concerned; for eight years a pupil of Leschetizky and for six years a teacher at the Brée Piano School in Vienna which is under his supervision, she is perhaps the foremost representative of her master's method in America. Albert Ross Parsons, musician, pedagogue and philosopher, is an artist and teacher the country is justly proud of, and has a following of pupils that give proof of his broad and timely eclecticism. Sigismund Stojowski, the Polish pianist and composer, whose name is known from one end of the country to the other, is another striking personality. Elise Conrad, Stojowski's first assistant, ranks among the school's teachers who have achieved the best results. Lastly there is Vita Witek, for many years pianist of the Berlin Philharmonic Trio, an ensemble player and an instructor of rare eminence, and one who also brings a distinct breath of genuine European spirit into the school.

The violin department of the school is hardly less remarkable. The success of Herwegh von Ende himself is due in no little measure to his gift of winning and keeping the friendship and loyalty of his pupils, a number of them having remained with him from the first year of his arrival in New York to the present time. Sergei Kotlarsky, who has been applauded by New York audiences when he appeared as soloist at orchestral concerts at Carnegie Hall and the Metropolitan Opera House, and who when a mere boy was on tour with Caruso, studied for eight years with Herwegh von Ende.

J. Frank Rice, who studied with Mr. von Ende for nine years, has now for seven years been his assistant, and is another example of that loyalty which is said to be rarer

among musicians than members of any other profession. Mr. Rice is far more than a mere instructor of the violin; he is a thoughtful, earnest educator whose devotion to his profession is almost unique. Anton Witek, whose fame as soloist and teacher in Berlin, where he was for sixteen years the concertmaster of the Berlin Philharmonic Orchestra, has followed him to this country since he entered upon the same position in the Boston Symphony Orchestra, is another big personality associated with the school. Mr. Witek has also turned out pupils that are now spreading his fame as violin pedagogue, among them Frank Holding, who toured Australia with Nordica, Havlicek and others.

Aware of the great responsibility of training so delicate an instrument as is the human voice, the faculty is most careful to select for the individual student the teacher most needed and best adapted. Adrienne Remenyi, the daughter of the late Edouard Remenyi and a pupil of Duvernoy, the former director of the opera class in the Paris Conservatoire, had won the approval of Massenet, Gounod, Bernard, Godard and Ambroise Thomas before she came to this country to concertize with her father, but has of late years devoted herself entirely to teaching. Adrienne Remenyi has a following of loyal pupils who hold her in high esteem for her conscientiousness and honesty no less than for her knowledge, judgment and taste. As a teacher of French diction and as an interpreter of French music she is a recognized authority among musicians, and her success has been astonishing.

Other departments of the school are equally well provided for. At the organ presides Harry Rowe Shelley, in the ear training and sight reading class Mme. C. Trostin. The students of theory and composition have the advantage of instructors like Hans van den Burg, Harry Rowe Shelley and J. Frank Rice, whose ability to guide the learner through the world of harmony, counterpoint composition and orchestration, until they are able to dispense with teachers and rules, is unquestioned.

Herwegh von Ende is constantly on the alert for new additions to the faculty, and the engagement of Lewis M. Hubbard, eminent Liszt pupil, late director of the Lachmund Conservatory of Music, which has been absorbed by the von Ende interests; Alfred Ilma, operatic bass baritone of international fame; Henri LaBonte, tenor of most artistic and musicianly equipment, and Morris Lichtmann, assistant to Godowsky at Vienna for several years, are indications of the expansion this school is enjoying.

With a faculty so eclectic in its national makeup and a policy equally eclectic in its pedagogical methods, the school can hardly be rivalled for breadth of vision and for depth and solidity of achievement.

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# THE FAMILY TREE OF THE PIANO.

BY ARTHUR SHATTUCK.



N this day and age, when everybody wants to know all about the family tree of nearly everybody else, and when it is more important to have one's name in "Who's Who" than it is in either Dun or Bradstreet, it seems to be high time for some one of the pianists to arise and set forth clearly just whence comes the piano.

Dried sinews stretched across the shell of a dead tortoise is a far flight from the concert grand piano of today, and yet it is from this primitive source that all stringed instruments may be traced, and further, it is generally acknowledged that the culmination of the stringed instrument has been reached in the piano product of the present.

The history of stringed instruments harks back almost to the event which holy writers chronicled by saying: "In the beginning God created the heavens and the earth." Ever since the human race was young the record of its people whether written on parchments or graven on tablets of stone, contained much mention of stringed instruments.

David, the sweet singer of Israel, drove the glooms away from King Saul by playing a harp accompaniment to the songs he sung for the morose monarch. But students will find that David was almost a modern. A thousand years before David the Egyptians had many stringed instruments. In the deathless hieroglyphics of the pyramids are pictured the harp, the lyre and the guitar.

To Mercury, the winged messenger of the Egyptian god, Osiris, is ascribed the invention of the first stringed instrument. The hieroglyphics say that Mercury was walking along the banks of the Nile one day after one of the periodical inundations. The Nile had overflowed its banks and the land had been submerged, but now the water had subsided, and as Mercury walked along his foot accidentally struck against the shell of a dead tortoise. Across the inside of the shell the dead sinews were tightly stretched. Mercury picked it up and touched the sinews with his fingers. He was amazed to hear the sweet tones which the picking of the strings produced. He set to work to make a musical instrument, using the tortoise shell for the body and placing

strings across it. When the instrument was finished he took it to Osiris. Then Mercury, the messenger, summoned all the Egyptians into the presence of Osiris, who commanded them to listen. When Mercury

"Struck the chorded shell, They, wondering, on their faces fell

To worship the celestial sounds

Less than a god they thought there scarce could dwell

Within the hollow of that shell

That spoke so sweetly and so well."

No one knows how many strings Mercury had on his tortoise shell instrument. Some say three, for the seasons, as Egypt has but three—spring, summer and winter. Others say seven, for the days of the week, but the calendar was arranged later. In any event, the story of the hieroglyphics is substantiated by the fact that all the lyres of the ancient Greeks were ornamented with an engraving of a tortoise.

When the tomb of Rameses II was opened a few years ago a harp was found. Despite the fact that three thousand years had gone since it had been put to sleep beside its royal master, the harp was in an excellent state of preservation. The strings were of catgut and were in marvelously good condition.

Harp and other stringed instruments were played either



ARTHUR SHATTUCK.

by picking the strings with the fingers or a plectrum. The latter was a small piece of bone or metal, held in the fingers, with which the strings were snapped. Sometimes a short piece of wood was used to strike the strings.

A step forward in the evolution of the stringed instrument was made in the Middle Ages when strings were

marked the progress the piano of today had made in the thirteenth century.

Next came the clavichord. In shape it much resembled a small square piano without frame or legs. The strings were of brass, struck by a wedge made of the same metal which was called a tangent. The virginal, spinet and harpsichord followed the clavichord in rapid succession. They had strings of brass with quill plectra attached to pieces of wood. The virginal and spinet were almost identical, but the harpsichord was larger, and was, at times, built with two keyboards. There are several explanations as to why the virginal was so called, but the generally accepted one is that it was in honor of Elizabeth of England, the Virgin Queen.

In Shakespeare's time it was customary to have a virginal in all the barber shops for the entertainment of the customers. Probably to beguile the weary moments while waiting for the barber to say "Next!" Inasmuch as I am a disciple of Gillette and shave myself, I believe I would prefer to have the inevitable restaurant orchestra sent back to the barber shop where it historically belongs.

The spinet received its name from its Venetian inventor, Sebastian Spinetti. The harpsichord was very much like our present grand piano, only much smaller.

It seems almost incredible that the manufacturers of Queen Elizabeth's time did not discover the hammer action. According to court history, hammers were much in use, but not musically. This great invention was left to the Italian, Angelo Christofori, who in 1709 brought out a piano which forever did away with the scratching sound of the quill, thorn, brass or ivory plectra.

The piano did not receive a hearty welcome at first. It was looked on as a novelty. A playbill of Covent Garden Theatre, London, as late as 1767 announced: "Miss Anna Brickler will sing a song from 'Judith,' accompanied by Charles Didbin on a new instrument called the pianoforte." A few years later Boston was boasting of a number of pianos within the city limits. In a "write up" of the city, printed in one of the Hub papers in 1791, there appeared this sentence: "No less than twenty-seven of the wealthy families of this city have pianos in their homes."

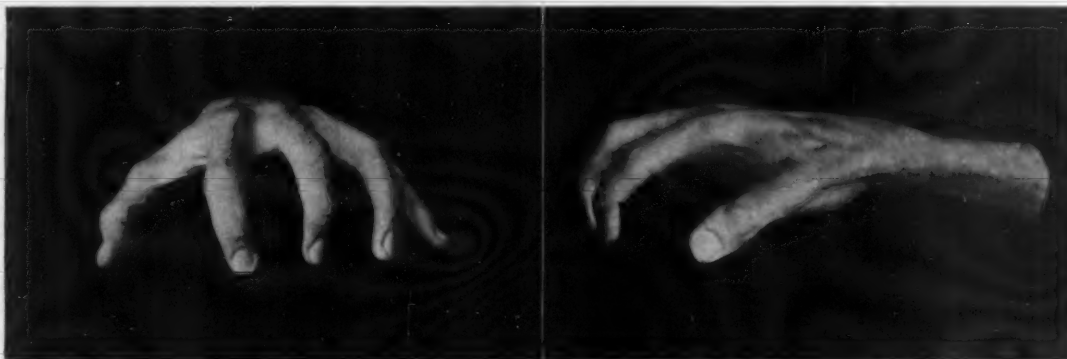
New York seems to hold the record of having the first piano recital. A New York newspaper announced in 1774 that: "Herman Zedwitz, teacher of the pianoforte, who has just returned from Europe, will give a concert in the assembly rooms at the 'Sign of the Golden Spade.'" But those "good old days" must have been the "bad old days" for pianists, because this same New York newspaper a few weeks later contained another announcement which said: "Herman Zedwitz, teacher of the pianoforte who recently returned from Europe is prepared to take contracts by the year as chimney sweep. He guarantees

to dust out perfectly the sooty interior of flues. None but competent boys employed."

The evolution of the piano from its primitive beginning down to today, when it is the one splendid instrument capable of representing the effect of a full orchestra, has always been of great interest to me personally. No home seems complete today without a piano. Music in the American home is the rule rather than the exception, and,

best of all, the price of the modern piano places this king of instruments within reach of every one.

We citizens of the twentieth century are indeed lucky to be in the possession of a piano having a range of seven and one-third octaves. When I look at this musical masterpiece and then compare it with the poor instruments in the days of Haydn, Bach and Handel—well, I am mighty glad I am living today.



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### Walter Petzet's Success.

Walter Petzet, the brilliant young pianist who is to assist Xaver Scharwenka in running his Master School of Piano Playing in Berlin, is not only a first rate pedagogue but he has also made a name for himself in Germany as a brilliant soloist. Appended are some criticisms on his playing from various important German papers:

Almost all the admirers, not only of the music pedagogue, but also of the brilliant pianist, were present to do homage to him, the enthusiasm reaching its highest point after the Chopin B minor sonata. A gigantic wreath was brought to the stage and the applause was prolonged. While he was playing one forgot the performer and thought only of the power of the work.—Deutschland Weimar, March 12, 1913.

His playing is to be praised for his reliable and faultless technique, and for his sane, masculine sentiment. The Rheinberger toccata, an illustration of the development of all the fingers equally, must be mentioned as particularly praiseworthy. In Schumann's F sharp minor sonata the aria was rendered with the utmost delicacy of touch. The sterling musical nature of the pianist was also shown in the other numbers.—Frankfurter Zeitung, January 7, 1904.

Herr Petzet proved by his execution that he occupies an eminent position among modern pianists. The excellence of his playing, his virtuoso mastery of the technique, his well modulated tone and his objective conceptions, combined with his warmth of feeling, do not fail to make his performances highly enjoyable.—Karlsruher Zeitung, October 3, 1906.

Professor Petzet played the concerto with all of his great mastery. His big success was especially due to his real inspiration.—Badische Presse, June 26, 1909.

In Professor Petzet we made the acquaintance of a pianist who deserves the name of genuine artist. It is not necessary to speak of his technique, which is self understood in a modern pianist. The chief point is interpretation and we are frank to state that we rarely meet pianists with such fine and noble conceptions throughout. It was an unquestionable success. The scherzo was played with enchanting elegance, and the finale with its difficult cadenza was given an excellent performance.—Neue Bad Landeszeitung, Mannheim, August 23, 1906.

In both works Herr Petzet showed himself as a ripe artist whose faultless technique is subordinated to the service of artistic expression.—Nürnberg Generalanzeiger, November 15, 1905.

(Advertisement.)

### Heinrich Hensel Snapped.

Heinrich Hensel, the noted Wagnerian tenor, sends to the MUSICAL COURIER from Koenigstein, together with his



HEINRICH HENSEL WITH HIS SON, SIX MONTHS OLD.

greetings, this interesting picture—a snapshot of the artist and his small son. Mr. Hensel, who was recently granted a lengthy audience with the German Crown Prince, is anticipating a busy season in Chicago, beginning in the fall. "With Bodanzki as conductor," his letter continues, "Edyth Walker and I will assist the Wagnerian art to a great triumph."

### No Airs About Her.

"Airs!" exclaimed the proud mother, and shook her head vigorously. "My Elsie, for all her learning, hasn't any more airs, so to speak, than her poor old dad."

"Then she won't turn up her nose at her old friends?" queried the visitor.

"La, no!"

"How refreshing! Most girls who go through college nowadays will hardly look at you after they're graduated."

"Well, they ain't like my Elsie, that's all I can say," retorted Elsie's ma. "She's become a carnivorous reader, of course, and she frequently importunes music. But stuck up—my Elsie? Not a bit. She's unanimous to everybody, has a most infantile vocabulary, and, what's more, never keeps a caller waiting while she dresses up. No, she just runs down, nom de plume, as she is."—Newark (N. J.) Star.

### On the Sea.

"For goodness' sake, captain, don't let that man sing!" "Why not?"

"The passengers will think you are sounding the fog horn."—Fort Madison (Ia.) Evening Democrat.

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### Emma Lipp Gives Delightful Recital.

The summer students of the Virgil Piano School, 42 West Seventy-sixth street, New York, enjoyed an exceptional recital given by Emma Lipp on Friday afternoon, July 24. Miss Lipp was in splendid playing mood and gave her listeners a most delightful treat. Her program was chosen from the works of several composers, which gave her a wide field for interpretation and variety of expression. The recital was also a signal illustration of one of Mrs. Virgil's policies of teaching, viz., keeping the technic of the player a trifle in advance of the requirements of the pieces he is studying. Mrs. Virgil maintains the strain upon the attention of the player of constantly coming to passages that require his utmost ability to play merely correctly. The audience on Friday certainly did not seem to feel that Miss Lipp's recital was just a technical display. Her opening group was composed of pieces which she had played in public before. The "Sprites of the Glen" was warmly applauded.

In the second group there were two pieces which she had never given before an audience, the "Rolled Chord" etude of Chopin and the tenth rhapsodie of Liszt. Both of these numbers she rendered with artistic finish and sincerity of feeling. The "Romanza Passionata" of Mrs. A. M. Virgil also made a very favorable impression.

The fourth group contained two pieces new to her repertoire: the Bach prelude and the G major nocturne of Chopin. The former was clearly and intelligently phrased, in fact the complex developments usual in Bach were very interesting as she presented them.

Miss Lipp made a great deal out of the Chopin nocturne. The first part she played brightly and gave the modulations the necessary color. The berceuse which forms the middle part requires a good command of tone and legato effect, which she possessed. After the "Sextet" from "Lucia" (for the left hand alone) she received a prolonged applause to which she responded with a "Concert Mazurka," by Mrs. A. M. Virgil, a brilliant composition especially well suited to the concert stage.

She rendered the "Water Lily," by MacDowell, with great beauty of melody outline and gave full value to its harmonic richness. She was particularly successful in conveying to her hearers a sense of the swaying of the flowers on the water and the cool placid effect at the close. Besides having complete technical grasp of "Man lebt nur Einmal," by Strauss-Tausig, she brought out the joyous lively spirit of the work very successfully.

Miss Lipp's recital showed her pronounced advance in power, depth of musical feeling and mastery of piano technic. She is also unusually skillful in her use of the pedal.

### Alma Voedisch Busy Booking Artists.

Alma Voedisch, the well known Chicago impresaria, is shown in the accompanying photograph with Fred Graham, the Salt Lake City manager, with whom she booked



FRED GRAHAM, THE SALT LAKE CITY IMPRESARIO, AND ALMA VOEDISCH.

Julia Claussen, Sibyl Sammis MacDermid and James G. MacDermid for several dates.

Miss Voedisch informed the MUSICAL COURIER representative that Mme. Claussen is now in Sweden resting and that she will return to America early in October for her Pacific Coast tour, which is booking very well. Miss Voedisch also says that she will have another big tour for the MacDermids and the Oberndorfers. Miss Voedisch is now in California and will return to Chicago by early September.

### Paul Tietjens Sails.

Paul Tietjens, pianist and composer (he wrote the music to "The Wizard of Oz" among other things), was a caller at the MUSICAL COURIER offices last week, prior to his sailing for Europe, where he will resume his musical work after a pleasant vacation spent in this country.

### Elizabeth Cueny in New York.

Elizabeth Cueny, the St. Louis manager, now connected in a booking capacity with the Concert Direction M. H. Hanson, was in New York last week. She prophesies a booming musical season for the Middle West in 1914-1915.

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**Thibaud's London Encomiums.**

How very successful Jacques Thibaud was on the occasion of his recent London recital may be gathered from the following excerpts from the leading English dailies:

We can hardly recall an occasion when the spell of his grave and delicate art was more potently exercised. There was dignity as well as grace in his reading of Beethoven's sonata in F, and he played a fugue by Bach with a rare grip of its impressive design. But the climax of the recital was reached in Chausson's "Poeme"—one of the most beautiful pieces for the violin. We could wish for no better interpreter than M. Thibaud, whose playing yesterday touched high levels of romantic fervor.—Daily Telegraph.

Thibaud played Bach's exacting fugue with a wonderful amount of spirit and his usual delicate accuracy.—Times.

M. Thibaud is one of those sympathetic players who never fails to give pleasure to their hearers. The richness and purity of his tone was as remarkable as ever.—Morning Post.

He is known as a violinist of unusual ability, and in the present instance he more than maintained his reputation. He was heard in a brilliantly expressive and executive performance of Beethoven's F major sonata, and later gave a broad and dexterous reading of the Bach fugue.—Standard.

The beauty of his tone is practically unrivalled.—Pall Mall Gazette.

There is always room for an artist like M. Thibaud, whose recital was attended by a crowded audience. His reading was perfect in its decision and refinement. The tone was seductively pure, and the chastened spirit of his interpretations showed the scholar and not the sentimentalist.—Globe.

Jacques Thibaud is a violinist always to be listened to with pleasure. His playing possesses the charm of never seeming to hint at the difficulties of his task. He extracts from his instrument a limpid stream of exquisite and sensitive tone, correct and finished in the technical sense down to the smallest detail, and yet instinct with life and individuality.—Westminster Gazette.

He can draw an extraordinary and "flutey" tone from the A and E strings and his execution is brilliant. His performances in London this season have placed him well in the front rank of living violinists.—Daily Graphic.

The distinguished violinist was in one of his most poetic moods, and his playing was a revelation in fancy and delicacy.—Observer.

This was one instance where one could listen with unalloyed delight.—Ladies' Field.

He played with a grip and clarity beyond praise.—The Lady. (Advertisement.)

**Theodora Sturkow Ryder on a Wrecked Boat.**

In the accompanying snapshot is seen Theodora Sturkow Ryder, the well known Chicago pianist, and a friend



MME. STURKOW RYDER AND FRIEND ON THE WRECK OF THE EXCURSION STEAMER "SILVER SPRAY," WRECKED OFF THE HYDE PARK REEFS, JULY 18.

standing on the remains of the excursion steamer Silver Spray, which was wrecked off the Hyde Park reefs, in Chicago, on July 18. The daily papers gave much prominence in their news section to this wreck, which, however, resulted in no loss of lives, steamers rushing to the rescue of the hundreds of passengers, who were transferred to safety on tugboats, police and excursion boats.

**Spooner Not Afraid of War.**

Because of his excellent singing at the concert given on board the steamship Mauretania, during his passage to Europe, Philip Spooner, the young American tenor, has booked two additional concert engagements, one in October and one later in the winter. On this occasion he was heard in an aria from "Rigoletto," and Johnson's aria from "The Girl of the Golden West," and the applause was so insistent that he was obliged to respond with two encores. At present Mr. Spooner is enjoying his stay in Europe, and does not seem to mind the great war scare which is threatening all of Europe.

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**Plamondon Choral Society of Montreal.**

Recently the Plamondon Choral Society, under the direction of Arthur Plamondon, the well known teacher, of Montreal, gave a series of popular concerts. These concerts were so successful that Mr. Plamondon next essayed a similar venture, but on a smaller scale, at Verdun, a suburb of Montreal, which was equally successful. The press of Montreal made the following comments upon the work accomplished by this choral society at the concerts in Montreal:

The two popular concerts given by the Plamondon Choral Society yesterday afternoon and evening at the Monument National were attended by a very large number of music lovers, who, judging by the unstinted applause, were more than pleased with this first attempt on the part of A. Plamondon to present at prices possible to the humblest music of a good standard. The chorus consists of about forty singers of both sexes and the training they have undergone during the past year or so has been productive of a fine concerted part singing that is worthy of commendation. Naturally, French composers are favored by this association, but Brahms and Schumann also figured on the program. . . . Of course, these concerts would be incomplete without "something worth while" from Mr. Plamondon, who sang "Legende," a ballad of considerable musical worth, the composer of which, Charles Baudoin, accompanied.—Montreal Daily Mail.

Arthur Plamondon's two popular priced choral concerts in the Monument National yesterday afternoon and last night were largely attended and most artistic. Mr. Plamondon established a precedent in selling tickets for ten and fifteen cents, thereby giving music lovers an opportunity to hear many fine works at practically no cost. Mr. Plamondon could not have expected to make money out of the venture and his enterprise is to be warmly commended.—Montreal Daily Star.

The two popular concerts given by the Plamondon Choral Society at the Monument National yesterday afternoon and evening were entirely successful. . . . The fact that so many items had to be repeated in response to enthusiastic applause was a proof of the appreciation with which the efforts of the participants was received. . . . The merit of the songs, combined with the effective interpretations given them by Mr. Plamondon, drew such sustained applause that both composer and singer were compelled to bow their acknowledgments repeatedly.—Montreal Gazette.

The many soloists did much credit to their capable teacher, Mr. Plamondon, who took part in the program, besides conducting all the choral numbers most effectively rendered and encoored by these well trained singers.—Montreal Standard.

The two concerts given by the Plamondon Choral Society yesterday at the Monument National more than pleased the large number of music lovers who attended them and showed their appreciation of the first attempt of Mr. Plamondon to present at popular prices music of a high standard.—Montreal Evening News. (Advertisement.)

**Seattle's View of Paderewski.**

There is no doubt about it. The reputation of Paderewski is on the wane, says the Seattle Town Crier. For two seasons past the critics have been hinting that his playing was not up to the Paderewski standard and gradually the feeling seems to be spreading that the capacities of the celebrated pianist have been much exaggerated. Critics in attendance at the recent concert of the London Symphony Orchestra where Paderewski played his own piano concerto (op. 17) are almost unanimous in their condemnation of the performance, many of them speaking in frank disapproval of his tendency to hammer in the forte passages. The composition, too, comes in for its share of adverse criticism. Viewed in the light of the new movement in composition, the work seems a bit commonplace and old-fashioned, according to some judges. "Granted," says one, "that he is a distinguished artist, a talented composer and a really first rate pianist, nevertheless he is no Paderewski." A shrewd bit of criticism this, for, as everybody knows nowadays, the true answer to Shakespeare's query "What's in a name?" is "Everything."

**Shelley for Century Opera.**

Howard Shelley, formerly press representative of the Manhattan Opera and Chicago Opera, has been engaged for the same position at the Century Opera, beginning late in August. Rufus Dewey, present press representative at the Century, has been promoted to fulfill the duties of publicity manager and to take charge of the Century Opera Program Magazine.

**The Simon Holiday.**

Mr. and Mrs. Otto T. Simon, of Washington, D. C., now are at Klampenborg, a Danish seaside resort, after having been the guests for ten days of Sir Asger Hamerik at his villa in Copenhagen. The Simons will be in London about August 1, where Mr. Simon intends to prepare his programs for next season's concerts of the Motet Choral Society in Washington.

**Stock Sails.**

Frederick Stock, conductor of the Chicago Symphony Orchestra, sailed for Europe last week, where he intends to visit Bremen, Berlin, Vienna, etc. Mr. Stock is to return to Chicago about October 1.



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The orchestral concerts at Elitch's Gardens and at Lakeside continue during the summer, and many interesting programs are given.

Mr. Tureman's orchestra has been considerably strengthened by new musicians from Innes' Municipal Band, thus making that orchestra an exceptionally good one throughout.

Many local soloists have been presented at both series of concerts, among them Mrs. Edward Wells Collins, soprano; Rose McGrew Schoenberg, soprano; Jane Crawford Eller, contralto; Mrs. George McDonald, soprano, and Franklin Cleverly, pianist, with the Tureman Orchestra.

Mr. Cavallo, conductor at Lakeside, has also given some fine programs, presenting Bessie Fox Davis, contralto; Maud Norman Reilly, contralto; Vivian Perrin, contralto; Agnes Clark Glaister, soprano, all local soloists; Eleanor Shaw, pianist, and Alexander Saslavsky, violinist, both of New York City.

Among the summer visitors in Denver is William Orth, a well known musician, of Boston.

The following program of French songs and arias was given by Dolores Reedy Maxwell, contralto, assisted by Bell Fauss, accompanist, at the University of Colorado, Boulder, Col., on July 14, under the auspices of the French class of the summer school: "Il est doux" ("Herodiade"), Massenet; "Ouvre tes yeux bleus," Massenet; "Arioso," Delibes; "Il Neige," Bemberg; "Le Nil," Leroux; "Air de Lia" ("L'Enfant Prodigue"), Debussy; "Printemps Nouveau," Vidal; "L'Heure de Pourpre," Holmès; "A des oi caux," Hùe; "Printemps qui Commence" ("Samson et Dalila"), Saint-Saëns; "Mignonette," Weckerlin; "Chère Nuit," Bachelet.

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JOHN REBARER.

real New Yorker and practises daily in his studio on Madison avenue, regardless of the heat; he insists that the metropolis is the finest summer resort on earth. The young artist is accustomed to the temperatures of torrid zones, however, and to him the much abused climate of New York is a delightful change.

Mr. Rebarer's Spanish ancestors spelt their name Ribera and the pianist's name is really Jean de Ribara, although he has insisted upon Americanizing it and calling himself plain John Rebarer.

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**A Festival Photo.**

The accompanying snapshot was taken just outside the historic theatre (designed and built by Goethe) in Lauchstedt, Germany, where a successful operatic festival has just been held. One of the hits of the occasion was an



A WELL KNOWN TRIO "SNAPPED" AT LAUCHSTEDT.

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**OBITUARY.****Prof. Franklin W. Hooper.**

From his summer home, in Walpole, N. H., comes the announcement of the death of Prof. Franklin W. Hooper, director of the Brooklyn Institute of Arts and Sciences. Professor Hooper was sixty-four years old.

Born in Walpole, the deceased received his early education in his home town and at the Antioch Preparatory School, in Ohio. In 1872 he entered Harvard. Graduating from there he took up scientific work and later became principal of the Keene High School, in New Hampshire, and stayed there until 1880, when he was called to Brooklyn as professor of chemistry and geology at the Adelphi Academy. In 1889 Professor Hooper assumed the position which he held at his death with the Brooklyn Institute of Arts and Sciences.

In that capacity the late educator displayed unusual executive ability and the institute flourished remarkably under his able and energetic guidance, particularly the musical department receiving an impetus which made it the leading force in the concert and operatic life of Brooklyn. Personally, Professor Hooper was an amiable and courteous gentleman, liked by all who came in contact with him.

He leaves a widow, a daughter, Mrs. W. F. Eastman, and a son, Franklin Dana Hooper.

**Reuben Davies Scores Another Hit.**

The mere announcement that Reuben Davies, the young American concert pianist, was to give a recital on July 9 at Valley Falls, Kan., was sufficient to attract a large and enthusiastic audience.

Mr. Davies' popularity is well established, which fact is proven by the number of return engagements he is compelled to fill. His artistic playing, masterly interpretation, delicacy of feeling and faultless technic were greatly admired by those present at his recent Valley Forge concert. He opened the program with the D minor chaconne, by Bach-Busoni, later playing concert etude, op. 36, by MacDowell, and chose for his closing number scherzo in B flat minor, by Chopin. Enthusiastic applause followed this last number, which compelled the young artist to give several encores.

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## THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Co.  
Devoted to the interests of the Piano Trade.

Bayreuthing is going on merrily at this writing.

Wagner wrote the music to a Parisian comic  
opera in 1840, but reformed later.

"Faust" was given in Esperanto recently, and lis-  
teners remarked that the music held its own.

The "human canary" simile now will have to be  
reversed. At a vaudeville theatre in New York a  
canary bird sings well known song tunes.

It is not difficult to understand the English rage  
for everything Russian in music when one considers  
how very different Russian music is from English  
music.

Epigrammatically, the Memphis Commercial Ap-  
peal remarks: "Modern composers are like sports-  
men vying with each other to see who can breed the  
ugliest bulldogs."

Public performers who smart under the stings of  
the professional critics should remember Charles  
Lamb's saying, that the Italian fleas, had they been  
unanimous, would have pulled him out of bed.

Mme. Melba is in Australia at the present moment  
and will remain there until next January. She is to  
give some concerts in her native country, but the  
primary object of her visit there was to see her  
father, who has not been in good health for some  
time past.

Oscar Hammerstein has lost three sons within six  
months, Abraham, who died February 2; William,  
whose death occurred June 10, and Harry, who  
passed away Tuesday of last week. The last named  
had been associated with his father in the manage-  
ment of the Manhattan and Philadelphia Operas.

London Musical News admonishes the world not  
to get excited over the frequent sales and resales of  
the Covent Garden estate, for, remarks the English  
paper, "the opera house is not affected in any way.  
There are still thirty-four years to run of the lease,  
which is in the possession of the Grand Opera  
Syndicate."

Cleofonte Campanini has engaged for the Chicago  
Opera Company two well known members of the  
Paris Opera Comique forces, Margarethe Carré,  
soprano (wife of the former director of the Opera  
Comique and present director of the Comedie  
Française), who will sing several performances in  
Chicago toward the end of the coming season, and  
Marthe Chénal, whose Carmen is very well known  
in Paris, and will be heard in Chicago during the  
season of 1915-16.

A brief tour of the Middle West will be made by  
the Philadelphia Orchestra, beginning on Monday,  
November 30. The tour is to last only ten days,  
and the orchestra will be heard for the first time on  
that occasion in Indianapolis and in Buffalo. The  
other cities in which the orchestra will appear are  
Detroit, Ann Arbor, Cleveland, Oberlin, Akron and  
Erie. The soloists for the tour will be Olga  
Samaroff, Theodore Harrison and Thaddeus Rich,  
concertmaster. Arrangements have been concluded  
for the later appearance of the Philadelphia Or-  
chestra in Washington, Baltimore, Wilmington, At-  
lantic City, and Reading, while the regular number  
of concerts will be given at the University of Penn-  
sylvania and in Kensington. As is his custom,  
Leopold Stokowski, the conductor of the Philadel-  
phia Orchestra, is preparing all of the programs  
for the Philadelphia series of concerts at his home  
in Munich. In addition to this he is rehearsing the  
orchestra that he will conduct at a festival concert  
in Munich on August 11. The soloist on this oc-  
casion will be Olga Samaroff, who in private life is

Mme. Stokowski. She will play the Schumann con-  
certo in A minor, and it will be her first public ap-  
pearance in several seasons.

A report issued by W. J. Harris, director of the  
Bureau of the Census, at Washington, shows that  
last year 38,756,223 persons were engaged in gain-  
ful occupations in the United States. The investi-  
gator should have told, too, how many persons do  
work and receive no pay, for instance, singers and  
players who perform for nothing at private mu-  
sicales and charity concerts, church organists who  
volunteer their services, and American composers  
who write symphonic music.

Max Bruch's famous choral composition, "Frith-  
jof," for male chorus, has been a favorite with  
choral societies now for half a century. The fif-  
tieth anniversary of its first performance, which  
occurred at Mannheim in 1864, will be celebrated  
on November 20 next, when "Frithjof" will be  
sung by the male chorus, Concordia, of Aix-la-  
Chapelle, under the personal leadership of the aged  
composer. "Frithjof" has had hundreds of per-  
formances both in the New and in the Old World.

Among rarely heard works which are to be given  
at the London Promenade Concerts this season are  
Ernest Schelling's "Suite Fantastique" for piano  
and orchestra, Granville Bantock's songs with  
orchestra entitled "Ferishtah's Fancies," César  
Franck's symphonic poem, "Psyche," and Korn-  
gold's "Overture to a Drama." During the series of  
promenade concerts the nine symphonies of Bee-  
thoven are to be played. Altogether, there are  
twenty-two symphonies listed for performance,  
which are, besides the Beethoven, Brahms' Nos. 1,  
2, 3 and 4, Tchaikowsky's Nos. 4, 5 and 6, Dvorák's  
"New World," César Franck's D minor, Haydn's  
"Le Midi," Mozart's Nos. 35 ("Haffner") and 41  
("Jupiter") and Schubert's "Unfinished."

In our Paris letter will be found some news of  
value to those who are interested in the discipline  
of grand opera companies. It appears that at the  
Grand Opera in the French capital it has been cus-  
tomary to allow orchestral players to remain away  
from performances at certain intervals and at  
other times to let them send substitutes to the in-  
stitution without previous warning, thereby fre-  
quently putting the conductors in the position of  
finding at a premiere several orchestral members  
who had not taken part in the rehearsals. Other  
similar weird customs are mentioned by our Paris  
correspondent, all of them tending to make Amer-  
ican grand opera managers smile. We manage those  
things differently in this country, and perhaps that  
is why the Paris Grand Opera has been steadily  
degenerating artistically while our operatic institu-  
tions never stop in their progress toward the attain-  
ment of ideal performances.

From the camp of the publishers of popular music  
goes forth the edict that hereafter singers no  
longer are to be paid for performing in public the  
productions of the music issuers. That will do away  
with the highly honorable, if strenuous, profession  
represented by the so-called "song boosters" who  
moved from restaurant to restaurant and dance  
resort to dance resort of an evening and raised their  
very distinct voices in noisy effort to create an in-  
terest in and stimulate the sale of those mushroom  
ballads of the moment which they were paid to per-  
form. It is to be hoped that the publishers, while  
they are in a reforming mood, also will put the  
quietus on the horny handed gentry who make  
comic opera unendurable by encoring an untold  
number of times those musical selections designated  
(before the premiere) by the publishers as the "hits"  
to be "boosted." The custom is an insult to the in-  
telligence of the public and to that of the publishers  
as well.

# A CONCERT TOUR OF THE VOLGA.

By Arthur M. Abell, Special Representative of the Musical Courier on the Tour of the Volga Made by Sergei Kussewitzky and His Symphony Orchestra.

## IV.

The Volga offered much of interest between Nijni-Novgorod and Kasan, that ancient capital and stronghold of the Tartars. The right bank is high, the left flat and the background is shut in with forests. The villages with their poor wooden huts would be very monotonous were it not for their beautiful churches. After leaving Nijni, steamers were constantly coming and going, as there is a busy passenger and freight traffic. The population along the banks of the river is no longer purely Russian, but has a large percentage of Finnish or Mongolian tribes.

Kasan numbers only about forty per cent. of Russians among its population; of its 175,000 souls, 30,000 are Tartars. The Tartars, a mixture of Mongolian and European, we found to be a picturesque and peaceful people. They are Mohammedans, and with great interest we visited one of their mosques. Kasan was the capital of the great Tartar empire that rose in this district after the dissolution of the "Golden Horde." The town was taken by Ivan the Terrible on October 2, 1552, after one of the most

fearful sieges in the annals of warfare. It is said that the awful carnage drew tears from the eyes of the pitiless Czar himself. "They are not Christians," he said, "but yet they are men."

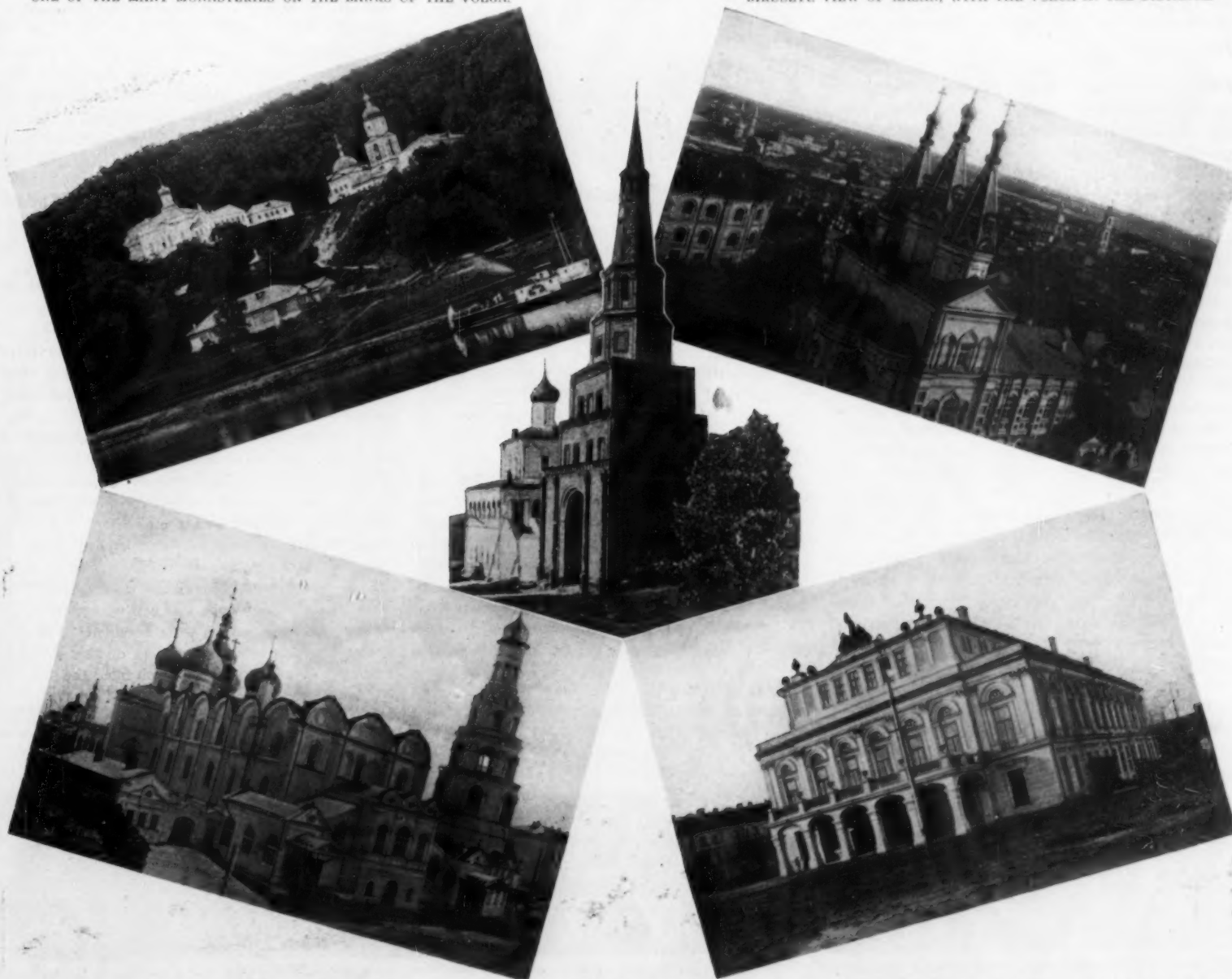
One building still survives from the ante-Russian times—the old Souioubeka Tower. This is 250 feet high and commands a splendid view of the city and the surrounding country. During the siege of Ivan the Terrible the beautiful Tartar princess, Souioubeka, flung herself from this tower in desperation at the loss of her native city. Kasan is situated at the meeting place of the Baltic, Caspian and Siberian trade routes, and for this reason it is favorably located for commercial activity. The town suffers, however, from one great disadvantage, for the Volga is gradually receding westwards and the city proper, which was formerly on the banks of the stream, now is some five miles distant from the river. The university at Kasan is famous for its instruction in Oriental languages. The museum there also contains interesting antiquities from the ruins of ancient Bulgary. The Bulgars were proba-

bly of Finno-Turkish extraction, but their exact origin is unknown. They settled on the Volga about the beginning of the Christian era and became very powerful, but their empire was later overturned by the Mongols. Subsequently they emigrated to that part of the Balkans where Bulgaria now is situated.

The steamboats are the only means of transportation between these towns on the Volga, for there are no railroads along the banks. The only way to reach Kasan from Nijni-Novgorod by rail is to go from Nijni to Moscow and thence to Kasan. This, of course, requires an immense amount of time. In any other European country but Russia, save perhaps Turkey, railroads would have been built long ago. The lack of enterprise in provincial Russia is astonishing. What few modern conveniences one finds come from abroad. For instance, we found the American sewing machines everywhere, even in the smallest Russian hamlet. American music machines and American revolvers also were to be found in every town along the Volga. Kasan has a street railroad system and is fairly well governed, accord-

ONE OF THE MANY MONASTERIES ON THE BANKS OF THE VOLGA.

BIRDSEYE VIEW OF KASAN, WITH THE VOLGA IN THE DISTANCE.



PECULIAR STYLE OF CHURCH ARCHITECTURE AT KASAN.

THE ANCIENT TARTAR TOWER, OVER 1,000 YEARS OLD, AT KASAN.

THE MUNICIPAL THEATRE AT KASAN, WHERE THE KUSSEWITZKY CONCERTS WERE GIVEN.

ing to Russian ideas, but measured by the standards that prevail in Germany, the city is a century behind the times. The municipality here, as in all these provincial Russian cities, does as little as possible for the welfare of the people.

Two concerts were given at Kasan, as the theatre could accommodate only about one-half of those who purchased tickets for the first. The municipal theatre has a fine large stage, much larger than any we had hitherto encountered. The auditorium, too, we found to be much more spacious than that of any of the theatres we had yet seen on the Volga. It seats about 1,500 people. There are four balconies, and the decorations are plain light blue and quite tasteful.

The program of the first concert at Kasan comprised the Beethoven "Eroica" symphony, Tschai-kowsky's "Manfred" and "Rococo" variations for cello and Rimsky-Korsakow's "Spanish" rhapsody. Kussewitzky conducted with great fire and elan, making a striking impression on the inhabitants of this ancient town. The strings sounded particularly brilliant. All the contrabass players in Kussewitzky's orchestra are soloists and several of them are his own pupils, he being, as is well known, not only a great conductor, but also the greatest contrabass virtuoso of our times. His woodwind players also are first class, while the horns, too, are very fine. They proved to be quite infallible in the trio of the scherzo of the Beethoven symphony, notwithstanding the great speed at which Kussewitzky took the movement. He takes a faster tempo than even Richard Strauss. Kussewitzky, of course, has a great advantage in having his own private orchestra and in being able to train it wholly in accordance with his own ideas. An orchestra that is continually playing under different conductors becomes somewhat demoralized.

Kussewitzky's band today is undoubtedly the foremost symphony orchestra in Russia, and he is the leading conductor of symphonic music in that country. His style of conducting is elegant, forceful, plastic and temperamental. He has an instinctive feeling for the right tempi, he is a splendid drill master without, however, ever becoming pedantic and stereotyped by too much rehearsing. Some conductors, who drill a great deal, never see the forest, because of the trees; Kussewitzky sees the trees and afterward he gives us a grand sweep of the woods as a whole. As an interpreter he has many individual traits, but his conceptions always are seasoned with excellent taste. He has stored up within him a vast amount of energy, and it was inspiring to see his devotion to the cause, which never for one moment relaxed during the entire tour.

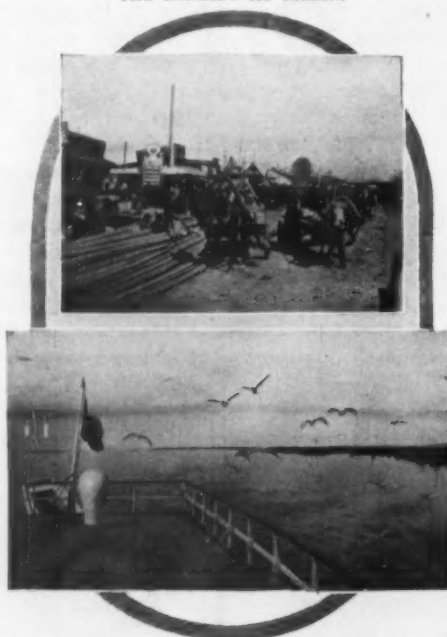
Rimsky-Korsakow's "Spanish" rhapsody, which he played at Kasan for the first time, is a brilliant, somewhat showy, piece. It was magnificently rendered and boisterously applauded by the music hungry public. The soloist at this first concert was W. Dehe, first cellist of the orchestra.

The program of the second concert consisted of Scriabine's symphony, Rimsky-Korsakow's "Easter" festival overture, the prelude to "Parsifal," Beethoven's G major concerto and Liszt's symphonic poem, "Mazeppa."

Edward Risler, piano soloist of the tour, left our party at Nijni-Novgorod and went to Moscow to meet Mme. Risler, who had come on from Paris to

join us at the telegraphic request of the Kussewitzkys. The Rislers arrived at Kasan in time for the second concert the following evening, at which the great pianist was the soloist. He gave a broad, dignified and noble reading of the G major concerto. No one would have believed that he had not touched a piano for three days; in fact, his magnificent playing throughout the tour was a good deal of a riddle, technically in particular, considering the fact that he did almost no practising for a whole month. The house resounded with cries of "bis," and after many recalls Risler responded with the usual number of encores. One of them on this occasion was Weber's "Invitation to the Dance," which many in the audience seemed to know, for it gave them evident pleasure. From one of the balconies there came cries for Rachmaninoff's C sharp minor prelude. Kussewitzky made a tremendous hit with Liszt's "Mazeppa." I do not think I ever heard a

THE LANDING AT KASAN.



SNAPSHOT TAKEN FROM THE TOP DECK OF THE KUSSEWITZKY STEAMER, "IMPERATOR," SHOWING THE LOW LEFT BANK OF THE VOLGA AND THE GULLS WHICH FOLLOWED THE BOAT THROUGHOUT THE ENTIRE JOURNEY.

finer performance of the work than he gave that evening. In driving back the seven versts to the steamer after the concert, the terrific tempo which our horses took recalled vividly the opening theme of "Mazeppa," which depicts the galloping of the wild horse over the steppes with Mazeppa bound to its back. These Russian horses certainly are spirited animals.

We had now been on the river six days and had been proceeding the whole time almost due east, but just below Kasan the Volga turns abruptly and flows almost due south until it reaches the Caspian Sea. Below Kasan the Volga and the Kama meet, and so broad is the expanse of the lower river that for a time the Volga appears only as a tributary. The meeting of the two immense streams is like a boundless sea. The water of the Kama is much clearer and brighter than that of the Volga, and for a long time its flow can be distinguished from the turbid waves of the latter.

The mighty Kama is the southern boundary of an immense wild district known as the "land of the woods." Between it and the Unsha it empties into the Volga. Above Nijni-Novgorod most of the country is covered with dense forests. It is a sparsely settled territory, and in former times it proved an admirable refuge for sectarians fleeing from persecution.

After leaving Kasan, the character of the country changed rapidly. Above all, the dull grayness of it gave way to beautiful, fresh green. The banks on our right became higher and more thickly wooded and the traffic on the river also increased. Of special interest were immense rafts of logs from the north, on which a whole village of people lived for weeks during their long journey. The bosom of the river, too, is studded with small, picturesque islands. The most beautiful scenery of the whole voyage is just below Simbirsk. Even the left bank, usually flat, is higher here, and the right rises into craggy, wooded heights with fantastic outlines, which are known as the "Jegonlevski," "Gretchonevski" and "Mordvashanski" hills. They are very picturesque and reminded me somewhat of the highlands of the Hudson.

It was in these hills that the buccaneers housed, who in olden times infested the lower Volga. Turgenieff has given a stirring picture of these pirates and their formidable leader, Don Cossack Stenka Razine, who once terrorized the river folk. When he swept by with his black craft at night one could hear "screams and cries, furious cursing and laughter, the strokes of oars and the blows of axes, the slamming as of doors and sea chests, the clank of chains, drunken songs, the grinding of teeth, inconsolable weeping—and then pitiful, despairing silence."

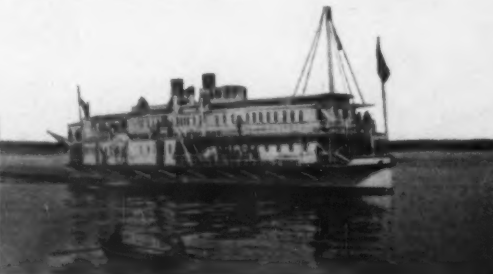
Turgenieff also conjures up a fascinating picture of the black craft moored to the shore and the buccaneers sprawling around enormous camp fires. Up to the last century, these hills formed a nest of pirates. Here from an outlook on the cliffs, they kept a watch for merchant vessels, and as soon as one was spied, the banks echoed with the ominous cry, "Sarin na kitchku!" The cries struck terror to the merchant captain and crew, who fell on their faces and the freebooters took what they pleased.

Simbirsk is a picturesque old town of about 40,000 inhabitants situated on high hills about a half mile back from the river. There is a beautiful promenade on the bluffs in front of the city, commanding a splendid view of the Volga, which can be seen winding its way like a great sheet of silver for a distance of thirty miles to the south. Simbirsk has some very good buildings in the center of the town, but the streets on the outskirts are probably the same as they were three or four hundred years ago. The houses are built entirely of wood, sometimes of logs only, and are very primitive, both in their exterior and interior aspects.

The theatre at Simbirsk was burned down a couple of years ago, so our concert was given in a building which had been erected temporarily. It was built entirely of wood and was very plain as to interior, but the acoustics were excellent. The orchestra never sounded better than on this evening at Simbirsk. The audience, which filled the theatre to the last seat, was an intelligent, well behaved and most enthusiastic one. The program consisted of



A MONUMENT TO THE SOLDIERS WHO FELL IN THE SIEGE OF KASAN UNDER IVAN THE TERRIBLE IN 1552.



A TYPICAL VOLGA STEAMER.



THE VOLGA AT THE MEETING WITH ITS GREAT TRIBUTARY, THE KAMA; THE RIVER HERE LOOKS LIKE A SEA.

the Rimsky-Korsakow overture, "Easter Festival," Rachmaninoff's symphony in C minor, the prelude to "Parsifal," Beethoven's G major concerto and Liszt's "Mazeppa."

Both Kussewitzky and Risler were tendered ovations, and the great pianist contributed four encores, as usual. In fact, it was always with indignation that the public saw the piano removed, so great was Risler's popularity everywhere. On returning to the steamer in our little open carriages, we were nearly upset; although the road was steep and bad, our driver went at full speed. It was a thrilling experience to ride through the night behind such horses. After the usual late supper and merry-making until about three o'clock in the morning, we set sail for Samara, our next stopping place, where two concerts were to be given.

(To be continued.)

## H. O. OSGOOD WRITES.

Paris, July 21, 1914.

To the Musical Courier:

There are some points in connection with the editorial entitled "Echoes of the Wagner Suit," which appeared in the MUSICAL COURIER for July 8, which are very interesting to me.

I may say, parenthetically, that I lived in Munich nearly five years, was a répétiteur at the Royal Opera there for two years and a half, and represented the MUSICAL COURIER for nearly three years. Ernst von Possart is quoted as saying: "It is for Justizrat Troll (counsel for Cosima Wagner) to prove in what way the question as to whether Isolde Beidler is a daughter of Wagner or von Bülow is connected with the building and the management of the Prinzregenten Theatre."

It is self evident that there is absolutely no connection, and I do not believe the further statement of Dr. Troll to the effect that this unpleasant affair of the Wagner family is having the slightest tendency to drive people away from the Bayreuth performances to the Munich ones, for I recall the experience of some acquaintances several weeks ago who had great difficulty even then in obtaining a few seats for some of the Bayreuth performances.

However, I am afraid Dr. Troll hit much nearer the mark when he went on to connect the Prinzregenten Theatre with a real estate transaction. I believe personally that the Prinzregenten Theatre was founded with the idea of doing honor to Wagner's name, but it is hard for me to account for the situation of the building itself, and I do not like to think that it might possibly have been planted where it is for the purpose of enhancing the value of the surrounding property, which was, at the time the theatre was built, being opened up for building sites by a land company.

There were many other much more accessible and beautiful sites for the erection of a building of so much artistic importance, but, nevertheless, the Prinzregenten Theatre was erected in the midst of what was then a tremendous empty field which had just been opened up for building purposes on the farther side of the river Isar, away from nearly all of Munich and far from any city conveyances. Even now there is only one line of cars which runs anywhere within ten minutes' walk, and only at the time of the festival are some special cars run over the loop extension which goes to the theatre. Instead of being, as it might have been, on a site (for instance, in the English Garden near the National Museum) in most beautiful natural surroundings and within most easy reach of the center of the city, the Prinzregenten Theatre stands on this bleak plain, some of which is still bare field, surrounded by plain apartment houses and with almost no trees in its vicinity.

In consideration of these facts, if anybody can tell me exactly why it was placed where it is, I shall be glad to know the reason. Understand, how-

ever, that I do not wish to fail to acknowledge in any way the general high artistic standard of the performances there, which I regard on the whole as averaging higher than those in Bayreuth.

Again, it is well to record the fact here that Herr Beidler, although residing in Munich for some years past, is in no sense a Munich conductor, though the newspapers have referred to him constantly as such. As far as I know he has never directed in Munich, certainly not at the Royal Opera nor at the Prinzregenten Theatre. He is not a conductor of overpowering importance in Germany, and his main claim to renown appears to be that of being Wagner's son-in-law.

A good joke, if true, is the reported determination of Cosima and Siegfried Wagner to present the Wagner "Temple" at Bayreuth to the German nation. Anybody who knows the "Temple" will realize that the dear German nation would be compelled very soon to lay out a most considerable sum of money on rebuilding that antiquated structure.

I am, faithfully yours,

H. O. OSGOOD.

## GRAFT IN CITY MUSIC.

In spite of all the public discussions, artificial newspaper agitations, meetings held before and with city officials, the municipal music in New York parks never will be placed on the basis it should occupy, as long as politics and its attendant "graft" evils are allowed to influence the selection of players and leaders. Men like Franko, Sousa, Volpe and a few others are above criticism, of course, but some of the lesser conductors and many of the players heard in our parks are of an artistic calibre too lamentable to be discussed with patience. Musical friends, relatives and political henchmen of the city's aldermen must be "taken care of," as the phrase goes, when the municipal bands and orchestras are made up for the summer season. In some cases, where reputable leaders have complained and dismissal of the incompetents was about to take place, city officials in high positions have interfered to keep the threatened ones in their positions. To understand why the aldermen have such power in the matter it is necessary only to know that they are the men who must pass upon the matter of the city's annual appropriation for public music. Therefore they are enabled to manipulate the lever of patronage. Relief is not in sight at the present moment, for while the spoils system obtains in every other American institution, there is no reason to suppose that it can be banished from American musical conditions.

## CONCERNING COPYRIGHT.

An interesting case on the ability to copyright a musical publication was decided in the United States District Court at Atlanta, Ga., denying the bill of complainant for alleged infringement of what was declared to be a copyright for revising, improving and remodeling a book known as "The Sacred Harp." The book was first published in 1869, and all rights had ceased before 1902, when the complainant issued a publication under the same name. The greater part of the improvements for which copyright was claimed consisted of adding alto parts to the songs contained in the book. It was charged that the defendant issued a book in which appeared the alto parts prepared and used in complainant's work in 1902. As originally published, "The Sacred Harp" contained only the soprano, tenor and bass parts, and complainant's revised edition was found to be practically the same as to these parts, with the altos the only new feature. In the book which was alleged to be an infringement, the court was satisfied that complainant's remodeled setting was substantially followed, and the question for the court's

determination was the effect of the addition of the alto parts as affording a basis for legal copyright. The judgment on this question was against the complainant, the court ruling as follows:

"These altos that are prepared to the tunes in both complainant's and defendant's book, while probably made by musicians of experience and some skill, are not necessarily the productions of persons having the gift of originality in the composition of music. An alto may be an improvement to a song to some extent and probably is; but it can hardly be said to be an original composition, at least in the sense of copyright law. In patents we say that any improvement which a good mechanic could make is not the subject of a patent; so in music it may be said that anything which a fairly good musician can make, the same old tune being preserved, could not be the subject of a copyright."

## PIZZICATO CON FUOCO.

A certain Alberto Bachmann—whom we do not know, because his name and fame are not recorded in the great musical dictionaries—has been threatening dire vengeance on Ovide Musin if this famous artist is not careful. Ovide Musin we know. Everybody knows him. He has been before the world's musical public since he won the gold medal of the Paris Conservatoire at the age of fourteen. He was acclaimed as a great artist in London as long ago as 1877. He followed the extraordinary César Thomson as professor of violin at the Liège Conservatory in 1897, and he has played his triumphant way around the world.

Alberto Bachmann, however, threatens to show the musical public what Ovide Musin really is as an artist and a teacher if the latter does not stop making remarks about the articles the former is now writing to the Musical Observer.

As we said before, we do not know who Alberto Bachmann is. He writes with all the confidence of youth. Even young men may make mistakes, as a statesman is reported to have remarked in the legislative halls. But he may be older than he seems to be, for he says he knew Sarasate as well as Musin knew him.

It may be one of our bad habits, but—somehow or other—we are accustomed to look on Ovide Musin as an authority on the violin and its literature.

It is going to take Alberto Bachmann some time to shatter our allegiance to the veteran Belgian artist and transfer our regard to himself. Why, he actually says there are no Belgian and German schools of violinists! According to him, Flesch and Kreutzer belong to the French school, and Spohr, Joachim and Wilhelmj to the Italian school!

What next? We expect to be told that there is no school of American journalism, and that we writers for the MUSICAL COURIER really belong to the English school of Shakespeare and Milton. Now, we do not care to say anything about Shakespeare and Milton, because they are dead—poor fellows—and cannot defend themselves. But we have our own opinion of ourselves just the same, and we suggest that Ovide Musin and Alberto Bachmann expend their wrath in a musical duel—one playing Tartini's "Devil's Trill" and the other Scarlatti's "Cat's Fugue," until their honor has been avenged. Then let them vow eternal friendship in a Pleyel duet.

At the same time, we cannot help wondering what would have happened to Alberto Bachmann if he walked into the burly August Wilhelmj's dining room in St. John's Wood, London, a few years ago and told him, "You are a violinist of the Italian school!"

Why not write to the famous German Paganini's eldest son, Anton Wilhelmj, violinist, Dublin, Ireland, and ask him how his father would like to be called an Italian virtuoso?

### WAR AND ARTISTS.

With the clouded war situation in Europe came surmises from all quarters as to what would happen if the foreign male opera singers and other musicians now in their native countries were to be drafted into military service there and kept over the winter. In the opera field, Berger, Caruso, Amato, Polacco, Toscanini, Campanini, Bassi, Sammarco, Reiss, Hertz, Braun, Weil, Jörn, Gilly, Rothier—to say nothing at all of Gatti-Casazza—all are likely to be called upon if Germany, France and Italy require their citizens as reserves to help the soldiery. Andreas Dippel also is in Europe, as well as Henry Russell. Of the symphony conductors under contract in America, Kunwald, Stokowski, Muck and Stransky would be eligible in case of the calling out of reserves. Oberhoffer and Zach are naturalized in this country. Of the foreign artists to tour here next season, the following now are in Europe: Ganz, Gabrilowitsch, Sikesz, Thibaud, Flesch, Kreisler, Zimbalist, Slezak, McCormack. It is not pleasant to picture our opera singers serving as "food for cannon," in Napoleon's expressive phrase.

### LOGICAL REASONS.

The reasons why grand opera requires social support and financial subvention never were more clearly or succinctly stated than by the Baltimore News recently, in these terms: "The truth seems to be that nowhere is grand opera, presented upon an adequate and proper scale, with the gifted and illustrious singers required, likely to be self-supporting. Salaries demanded by the great artists are far too enormous, and without these great artists the people would not come at all. With this prodigious outlay there is the expense of a vast orchestra, a large chorus, dancers, dresses, scenery and an army of employees, both behind the curtain and in front of the house."

### WOULD HELP COMPOSERS.

The general adoption of the recall advocated by Roosevelt would help composers. At some time or other Chopin would really have liked to recall his E flat nocturne, Mendelssohn his "Spring Song," Liszt his second rhapsody, Schumann his "Träumerei," and Schubert his "Serenade." If the measure is adopted among living composers, Rachmaninoff may be relied upon to recall his C sharp minor prelude, Moszkowski his "Serenade," Scharwenka his "Polish Dance" and Paderewski his "Minuet."

### ST. PAUL ORCHESTRA'S PROBLEM.

From the St. Paul (Minn.) daily papers it appears that the symphony orchestra of that city is not having an easy time in securing its guarantee fund for next season. For the sake of St. Paul and for the sake of musical development generally in America it is to be hoped that the excellent orchestra of the cultured northwestern city will be continued and with a more substantial guarantee fund than ever before.

### SPECIAL ORCHESTRAL CONCERTS PLANNED.

For next season our New York Symphony Orchestra is planning a series of five special concerts to illustrate the development of the piano concerto. The soloists who have been engaged are the five pianists, Borwick, Gabrilowitsch, Paderewski, Busoni and Hofmann. The idea is not an original one and has been exploited in Europe years ago by d'Albert, Ressler, Busoni and others.

### WAR MAY POSTPONE PANAMA FAIR.

It is expected that if the European war continues, the Panama-Pacific Exposition will be postponed until the spring of 1916.

## THE ANGUISHED COMPOSERS.

From a musician whom the MUSICAL COURIER esteems very highly we are in receipt of the attached letter:

Los Angeles, Cal., July 27, 1914.

To the Musical Courier:

While deploring with you that a man should be so cowardly as to write an anonymous defamatory missive (I refer to your article, "An Anonymous Letter," published in your issue of July 22, 1914), permit me to observe that when you let pity rule you are doing an injustice to some one who unfortunately, owing to a strange coincidence, might be taken for the author of that horrible, anonymous, typewritten letter. For instance, in my case, "having written operas" and "having not long ago changed my place of residence from one large American city to another," I might easily be the target of some unscrupulous calumniators.

Of course, you know that I have nothing to do with that hideous letter, but conjecture is going on here since the appearance of your exposé, and you would do an act of justice in giving the name of the fellow, or at least some more explicit indication, so as not to have others suffer in any way through unfortunate coincidences.

Cordially yours,

RICHARD LUCCHESI.

Mr. Lucchesi's point is well taken, but the MUSICAL COURIER cannot at this moment alter its decision in regard to withholding for the present the name of the writer of the execrable "anonymous" letter. It is hardly necessary to add that Mr. Lucchesi was not for a moment under suspicion, as he is a gentleman and a man who for probity always has ranked especially high in the musical profession. We feel sure that no one acquainted with Mr. Lucchesi possibly could have had him in mind as the writer of the letter we published in facsimile two weeks ago.

Communications continue to arrive in these offices regarding the subject of the Los Angeles \$10,000 prize competition, but that is not surprising, as the enterprise is of such magnitude that the fierce light of publicity will continue to beat upon it, especially now that the works submitted for the prize are in the hands of the judges. Those persons, whoever they may be (for it seems that they are not to be made known publicly) should be oblivious alike to attack and insinuation and perform their duty serenely and conscientiously. There is no reason to suppose that they will be swayed by favoritism or in any other way act so as to cloud the fair fame of the city of Los Angeles or of the National Federation of Women's Clubs.

Several letters written to the MUSICAL COURIER protest against the rumored intended action of the opera prize committee in barring from the competition the operas of composers who have announced publicly that they have entered works in the contest. We think that such alarm is needless, as the Los Angeles committee has no known reason for indulging in any such unfair action. A careful reading of the rules of the competition does not reveal any edict forbidding a composer to mention the entry of his opera, and, of course, the judges intend to be guided by the published rules to which the contestants submitted in good faith.

Some of the composers entered have been the victims of misguided friends who rushed into publicity with announcements that were not authorized by those whom the enthusiasts sought to benefit.

It stands to reason that no reputable composer would publicly announce the entry of his work and risk the loss of prestige which would follow in the event of its rejection. That seems almost an elementary proposition.

From the Far North comes a communication in which some passages of interest read as follows: "A thing that looks fishy is that no later than a few weeks ago word was sent the composers that the sealed envelope containing the identity of the contestants must be mailed to Mrs. Jason Walker,

and not with the manuscript to the Illinois Trust Company vaults in Chicago. That certainly is not fair and opens the way to scandal in case the result of the competition should not fall out satisfactorily."

Mrs. Jason Walker is one of the originators of the \$10,000 prize scheme and its success is a matter that lies close to her heart. She is a woman of unquestioned standing, and if she has made a new ruling regarding the nom de plume envelopes she doubtless has a good reason for it and is acting with the knowledge of the judges.

The MUSICAL COURIER, not wishing to interfere with the work of the committee, wrote to Charles Wakefield Cadman, who has been spending some time in Los Angeles, asking for information regarding the points covered in the complaining letters received by us. Mr. Cadman answers as follows:

Drake, Colo., July 28, 1914.

To the Musical Courier:

Replying to your letter of recent date, I would say that I have been away from Los Angeles for several weeks and am not conversant with the situation on which you ask information.

I have not heard of any such ruling as the one you mention and do not believe that it has been made. I have met many composers here in the West, but not one of them has told me that he has entered an opera in the contest. I have read some rumors in the newspapers, but, like the rest of modern mankind, I do not believe everything I read in the newspapers.

It is dastardly of the letter writer you quote to cast aspersions upon Mrs. Jason Walker or her associates. Mrs. Walker and her fellow members are women of the highest moral force, intelligence and integrity, and I never have heard a word uttered against them by any one, nor the faintest suspicion voiced that they are being influenced by unworthy motives in their conduct of the prize competition.

Regarding your question about the judges, I do not know their identity, nor have I any conjectures on the subject. I can only say that had I a work of mine in the contest I would unhesitatingly submit it to Mrs. Walker, the other ladies and the judges, and feel that I would, in every sense of the word, get a "square deal."

Regretting that I am unable to give you the information you desire, I am,

Very truly yours,

CHARLES WAKEFIELD CADMAN.

We are glad to be able to publish Mr. Cadman's letter, as it reflects exactly the sentiments of the MUSICAL COURIER.

### APPALLING PROSPECT.

"The meatiest musical criticism," says Reedy's Mirror, "never is written by professional critics of music, but always by musicians themselves." Correct. The greatest—and only—music critics in the world were Weber, Schumann, Berlioz, Wagner and Liszt.

### SAINT-SAËNS NOT COMING.

Camille Saint-Saëns informs the MUSICAL COURIER that he has no intention to come to America next season, as had been reported, in order to conduct some of his operas "or for any other purpose."

### WE HOPE NOT.

Isidore de Lara, the composer, was one of the witnesses in the Caillaux trial. It is to be hoped that he will not set it to music.

### SALUTE TO AUGUST OR ODE TO 1914-1915.

In truth it could be said

At this time of the year:

"Hooray! the season's dead!

Hooray! the season's here."

# THE LEMARE INCIDENT.

There is much pother in many of our native circles because E. H. Lemare has been engaged to give one hundred of the three hundred organ recitals planned for the Panama-Pacific Exposition at San Francisco in 1915. The pother results because E. H. Lemare is not an American, and many of the native sons feel that as the festive occasion is commemorative of the completion of a task accomplished in America by Americans, the three hundred organ recitals should not have been so divided that one third of them will fall to the lot of a single foreign player while the other two-thirds are to be partitioned in small individual lots between many American organists.

The matter brought forth much discussion in the ranks of our country's organists. Their co-operative Associations protested in motions and resolutions, their organ journals printed the motions and resolutions and commented sympathetically thereupon. Individuals everywhere were loud in indignant objection. From all sides letters were addressed to the Panama-Pacific officials, but brought no reply. Gradually it was learned that the sole arbiter in the matter (to whom all germane correspondence was referred by the officials) was the same man who engaged Lemare and in fact has entire charge of the music at the exposition. This man, George W. Stewart, vouchsafed no direct explanation of the vexed incident, evidently deeming his action its own justification, as the powers conferred upon him by the directors are arbitrary.

However, several Western newspapers printed semi-official explanations to the effect that in the engagement of E. H. Lemare no discrimination against American organists had been intended; that the exposition is an international one and therefore not to be restricted to American participation; and that before Mr. Stewart engaged Lemare for so many recitals he had consulted many of our native organists in order to find out whom they regarded as the best player resident in this country. Lemare, so says the same semi-official account, was the almost unanimous choice. Whether or not the explanation just quoted was authorized by Mr. Stewart the news papers in question failed to state.

The MUSICAL COURIER is in receipt of numerous letters from organists, protests from organ papers and a circular from the Society of American Musicians, of Chicago, all of them embodying the points set forth in the foregoing paragraphs. It appears from this correspondence that there is no determination to assail E. H. Lemare as an organist, but plenty of disposition, mostly on patriotic grounds, to criticise Mr. Stewart for giving so many organ concerts to a foreigner that he must practically be considered the "official" organist of the exposition. Nearly all the missives from organists to the MUSICAL COURIER assert that Mr. Stewart addressed no request to the writers, asking their view as to the best player resident in the United States. "If Mr. Stewart did undertake such a campaign of inquiry," says one Southern letter, "he must have confined it to the organists of San Francisco, for I have been in communication with my colleagues in all other parts of the country and not one of them had heard from Mr. Stewart."

It is a mistake for the exposition officials not to make a public statement regarding the whole affair and thereby end unseemly discussion which has extended even to the English newspapers. If the Lemare engagement is final, the American organists are wasting their efforts in grumbling at his selection; if it is not too late to make a change there should be an immediate readjustment of allotments for the organ recitals, without marked favoritism in the case of any individual player.

Should Mr. Stewart say that he was given carte blanche to engage the best organist irrespective of nationality and that in his judgment Lemare represents such an artist, it is difficult to see what the American organists could answer, except in the way of an arraignment of the exposition heads for giving unlimited power to Mr. Stewart and not confining his discretion to American players.

The real objection to E. H. Lemare should not be on the score of his nationality, but is justified for reasons much more vital. His style of performance is such that the ordinary build of organ does not suit his idiosyncrasies and he usually has the instruments reconstructed for his peculiar needs. The Austin Organ Company has been commissioned to make a special organ for the exposition, and at its close the instrument is to be retained by San Francisco as a permanent municipal belonging. From reliable sources the MUSICAL COURIER learns that E. H. Lemare has succeeded in having the Austin firm build the console of the new organ in the manner best suited to his requirements. As the Lemare constructive changes are extremely radical and make it inordinately difficult for any other player to use the same organ employed by him, his influence in the matter of the Austin construction appears to be a very serious question. When Lemare was the municipal organist of Pittsburgh he had the console rebuilt according to his wish. Visiting organists always had trouble with the instrument. As soon as Lemare's successor was installed the latter had the Pittsburgh console ripped out entirely and another substituted, which answered to average needs.

It will be interesting to see how the San Francisco press handles the Lemare case and what Mr. Stewart will have to say when he returns from Europe, where he now is seeking, among other things, a conductor or conductors for the exposition orchestral concerts.

## ADVERTISING FOR THE TEACHER.

One of the most difficult of problems is that of advertising efficiency. In the commercial world, as well as in the world of music, this is a problem which has occupied, and is still occupying, the attention of the greatest experts. If a merchant advertises any line of goods through various mediums—newspapers, magazines, etc.—he desires to know with certainty and accuracy which of these mediums is bringing the best results. The advertising experts on either side of the line, those who buy or those who sell advertising, are not, even among themselves, in accord on this matter. One will assert that the only useful means of general advertising display is the billboard, another will maintain that the billboard is quite worthless and no results can be obtained except by the use of handbills; a third will put all his faith in the daily papers, while yet another will hold to the magazines.

Let it not be supposed for an instant, however, that this is merely a matter of friendly argument or shop talk among those interested. Volumes have been written on the subject. Large and influential magazines are circulated for the interchange of ideas on this topic alone. Advertising managers are paid large salaries for their knowledge of it, and great agencies with branches all over this country and abroad are maintained by advertising commissions alone.

And gradually, by reason of the accumulation of statistics, an exact knowledge is being gained so that results may be foretold, provided, of course, that the advertiser carries out his part of the bargain. This is a most important factor, perhaps the most important factor of all. The advertiser's part of the bargain consists in furnishing goods as adver-

tised at a price which represents their true commercial value. In other words, advertising, to be effective, must be honest advertising, and this honesty must be backed up by genuine business activity and preparedness.

And this is nowhere more true than with the musician, be he public performer or teacher. Instances come to the mind of artists who have advertised themselves for public performance, and have been tentatively approached by managers, with the only result that they were forced to acknowledge the insufficiency of their repertoire. In such cases the desire has simply destroyed the judgment, just as it has in the not infrequent, and always deplorable cases where the artist undertakes to perform in public in spite of the handicap of a defective memory. Another instance is that of the teacher who never is prepared to receive unexpected calls from newcomers.

Really excellent musicians frequently fail from some such causes. Sometimes it is because they will not advertise, sometimes because they are not prepared to obtain the maximum results from their advertisement. But it is those who will not advertise who are, in the long run, their own worst enemies. These are mostly teachers, for the public performer has to deal with a manager, who, being a business man, insists upon advertising as a necessity. But the teacher will often tell you that "he never heard of a pupil going to a teacher as a direct result of any advertisement" (just as if he had any reliable source of information on the subject).

If you read the magazines you have no doubt noticed the request printed across the foot of advertising pages: "In answering advertisement please mention the X Magazine." But have you ever stopped to consider how very few who are attracted by the advertisement of some commodity actually do mention the magazine? Can you imagine a person going to buy a Ford automobile or a cake of Sapolio and saying: "I saw your advertisement in the X Magazine?"

That is unthinkable and absurd. And yet these, like all other standard articles, are subject to the psychological laws which govern all advertising:

1. The excellence of the article itself.
2. Advertisement until the name becomes known.
3. Personal recommendation.

This is an irresistible combination, but none of the three factors of it will be successful in the long run or in a large way without the other two. Personal recommendation is of inestimable value, but will always prove quite ineffective unless the name of the article is known beforehand. You may say: "I use such and such an automobile," and recommend it as long and as loud as you please, but at the end of your argument your friend will shrug his shoulders with the remark: "I never heard of that make," and either forget all about it or think you have been taken in by an unknown (and therefore worthless) article and are defending it for the sake of your own self respect (none of us like to acknowledge when we've been fooled).

It is the same with public performances, from the greatest theatrical production to the smallest musical recital. A few will go out of curiosity, but the vast majority awaits the verdict of this few, hence the necessity of scoring a "first night" success. The verdict counts for much, but let any manager depend upon this alone and he is sure to fail. For the mind of the public must be put into a receptive mood, without which the strongest personal recommendation will prove barren of result. Hence the immense amount of advance advertising that is always done for every large theatrical venture; hence also the fact that, in spite of the greatest and best advertising, a production often fails unless it wins the popular verdict, for no amount of publicity can make success without the aid of the factor of personal recommendation.

All of which is equally and absolutely true of the teacher. A teacher may win in a small success in a small way without ever being known outside of the

limited circle of his pupils, their parents and friends. And many a truly great teacher there is thus buried, and the value of true worth thus lost to themselves and to the world by their own narrowness of view. Many insignificant teachers who eke out a bare living in this way, and rarely, if ever, get a real talent on which to exercise their skill and ability in imparting knowledge, might be "big" teachers, known to all the world, and having almost the pick of the best talent for their pupils. What a boon that would be, apart from the money consideration, every teacher knows. One of the saddest of fates is to be condemned to expend real knowledge on the instruction of mediocrities—and that is the fate of the teacher who will not advertise.

#### MANAGER WAGNER TO EUROPE.

Charles L. Wagner, the manager, left on the steamship Aquitania, Tuesday, July 21, for Europe, and will return August 25. He announced before he sailed that Rudolph Ganz is to open his American tour September 25, at the Worcester Festival, and already has thirty-five engagements before Christmas. Ganz remains in this country until June 1, 1915. His first New York recital, at Carnegie Hall, is booked for October 18. Another Wagner artist, John McCormack, arrives here October 23, and opens his season at Louisville, Ky., October 26. His first New York appearance is to be at Carnegie Hall, October 31. Alice Nielsen, the third of Wagner stars, is continuing last winter's American tour through the summer and into the fall. She is filling a number of engagements during August, and will open her autumn season in early October in New England. She will give a New York recital in Carnegie Hall in January, 1915.

#### \$10,000 PRIZE OFFER CLOSED.

The opera competition for the \$10,000 prize offered in Los Angeles by the National Federation of Musical Clubs now is officially closed and the judges are expected to render their decision about October 1.

#### MANAGERIAL VISITORS FROM THE WEST.

Frederick J. Wessells, manager of the Chicago Symphony Orchestra, is summering at Norwalk, Conn., and N. J. Corey, manager of the Detroit Symphony Orchestra, is spending the warm season at Hewlett, L. I.

#### On Hearing "The Magic Flute."

I have seen wonders. I have freely gone  
In search of marvels and have found  
More than I sought, and ever hastened on  
After the treasures that abound  
In Eldorado. I have even gained  
The room between this life and dreams.  
And I have dreamed of purity unstained  
By wonders of this earth, which teems  
With beauty blossoming in mud, and life  
Dying of its living, and tears  
Shaken out of hardness, and all the rife  
Thick pestilential plagues our fears  
Beget upon our souls. Oh! I have dreamed  
Such beauty as would almost turn  
My eyes away from earth, so rich it seemed,  
But that in human love I learn  
The use of dreams, how there is no escape  
But, as a flying music, sing  
To life of hope and courage proud to shape  
Unwieldy loves. And they do bring  
A singing into thoughts. They fructify  
The seeds of feeling, blessings pour  
Upon the thought and felt in their most high  
Union in poetry. They soar  
Like bees upon their marriage flight; up, up  
Into the eager air. All this  
I fiercely sought. And here I blithely sup  
In art as gracious as a kiss  
My meed of truth, dreamed, felt and thought until  
The gift is there, the perfect fruit  
Of love and art; through the creating will,  
Life conquered by the Magic Flute.

—London Saturday Review.



#### The Composer's Primer. (With Apologies to Life.)

What is a composition?  
Some printed pages with the author's name on the outside cover.  
How may an American composer be recognized?  
By his unpublished symphonies and the great operas he intends to write.  
What class of American composers predominates?  
Those that do not make any money out of their published works.  
What is a successful American composer?  
One who has written a vocal ballad from which his royalties have amounted to nearly \$400.  
What is the favorite thought of the American composer?  
"I could write that ragtime trash if I wished to, and make \$100,000 in a year, but I don't wish to."  
To assure recognition what should an American composer possess?  
A family.  
What is a composer-teacher?

One who makes his pupils play or sing his works.  
What is an American composer?  
A person who wears cotton shirts and is unable to sell his compositions.  
What is a music-writer?  
A person who sells his output.  
What is a modern American composer?  
One whose works sound like Debussy.  
Why is melody necessary in composition?  
It isn't; but the public is foolish to think that it is.  
What is a sonata by an American composer?  
A composition of forty pages or more which lies on the counters at music stores.  
What class of American compositions are most appreciated by publishers?  
Those they don't receive.  
What is meant by "the Muse"?  
Heaven only knows.  
Are there any unsold American compositions?  
Oh, yes; the best works by American composers are unsold. Ask them.



#### HABITS OF COMPOSERS II: BACH AT HIS FAVORITE PASTIME.

The composer was snapped for the MUSICAL COURIER just after he had thought of the theme for his "Coffee Cantata."

In composing music, what should the American composer bear in mind?

The butcher's bill.

Why do publishers return manuscripts?

Because they cannot be bothered examining them.

State another reason.

Because postage is inclosed.

How can an American composer impress his works upon the world?

Lay them upon the atlas.

Should an American composer take money for his compositions?

No; he should wait until he gets it, or he might be arrested.

What is fame?

Having the local paper write: "John James Smith's beautiful song 'Slumber,' is so effective that before its twelfth measure the entire audience was asleep."

What are children's songs?

Songs which it is hoped the grown-ups will buy.

Why should an American composer keep on composing in spite of trials, discouragements and lack of recognition, and why should he faithfully follow the musical career to the bitter end when he might win easy financial reward in any other field of endeavor?

Why should he?

#### A Compliment?

In a resume of the past year's musical season in Omaha, Neb., the Bee of that city says: "Leonard Lieb-ling, the editor of the MUSICAL COURIER, passed through our year's symphony just as a short, unexpected solo sometimes happens in an unusual instrument, principally notable for the cadenza upon certain local themes."

#### A Gross Libel.

"It has often been said," remarks the Allentown (Pa.) Leader, "that Americans are not a musical race." Why, Leader, you ought to be ashamed of yourself. We have music writers in this country who can compose with one finger.

#### Corroboration.

Following fast on some paragraphs published in this column last week, and entitled "Musical Want Ads," comes an article in the London (England) New Weekly, which suggests journalistic telepathy. It reads as follows:

"By questioning the good taste of applause on the platform, a correspondent of the Daily Telegraph has set one thinking about many modern innovations in concert amenities. Development has been somewhat rapid. First conductors began to indicate by a graceful gesture that some of the applause was due to the orchestra, which, of course, nobody had ever doubted. Then the orchestra was made to rise at a given signal to acknowledge the ovation. Then the soloist ostentatiously shook hands with the conductor, or the composer shook hands with everybody within reach, while the players sympathetically rattled their fiddles. Conductors, too, have taken to applauding the soloist. In the instance quoted the conductor was the head of the institution in which the soloist was trained, so that the question arises in a somewhat acute form, but, on the whole, these platform episodes tend to assume a theatrical aspect which is not altogether pleasing. To describe it as addressed to the gallery would be unfair to the latter, as at most musical functions the gallery contains a very enlightened section of the audience."

The point about the enlightened gallery visitors is especially well taken. It applies especially in New York.

#### Smoked Tongue.

Some one who is crabbed and cruel suggests that opera in English is "Song Without Words."

#### Art in Australia.

Melbourne (Australia) Table Talk announces a great stride forward in art, to wit: "A beautiful number is 'The Funeral March,' one of Maud Allan's favorite dances. Its impressiveness was enhanced when the number was given in Christchurch, for she danced on real snow. Probably this has never been done in any other theatre in the world. So popular did the innovation prove that theatre goers requested the management to include it in every program during the season."

#### The Musical Punch.

"Are there any sweeter words in the English language than 'I love you?'" asked the young man at a musicale, who had just finished singing a romantic ballad. "Yes," answered the medium sized man with the blue glasses, "when the hostess says, 'Won't you have some refreshments?'"

#### Musical Sporting Notes.

We have been bitterly unjust toward Lohengrin in our accusation that before running a race he takes a peep into the betting ring and then adjusts his speed in inverse ratio to the amount of the odds laid against him. In the second race at Empire City (Yonkers, N. Y.) on Wednes-

day, July 29, Lohengrin, the favorite at odds of 8-5, won by a nose from a field of six horses. We take back everything we ever have insinuated against Lohengrin and bemoan our fate in not having placed a bet on the swift and gallant steed.

On July 30 Caro Nome was defeated at the Empire City races, but Otello won. He was favorite.

The musical horses, therefore, at 7-5, may be said to have done well last week. If only Beethoven would bestir himself for the honor of his great name and the sake of the pocketbooks of the Aschenbroedl Club members, who to a man back the symphonic nag whenever he runs. Over \$7 was lost at the Aschenbroedl the last time Beethoven failed.

Here is a chance for a wager. Henry T. Finck quotes in the New York Evening Post the fable that "Paderewski can crack a pane of French plate glass a half inch in thickness by simply placing one hand upon it as in playing the piano and striking vigorously and suddenly with his middle finger." We claim that Paderewski can do nothing of the kind and we are willing to back our opinion with a dinner for six persons, the loser to pay, and the guests to include Paderewski and his ferocious middle finger. It is a matter of no importance whether or not Paderewski is able to break the glass in the manner described, but as he cannot do so, why assert to the contrary? Truth first, say we, and may the devil take the hindmost press agent.

Emma Trentini has received an offer from Barnum & Bailey to do her select double back and forward somersaulting act in their three ring circus. Mlle. Trentini is the tiny prima donna who leaps from grand opera into comic opera, from comic opera into grand opera, back again to comic opera, and now is reported to have announced that she is "ready for grand opera or vaudeville."

John Philip Sousa and Oscar Saenger own to an abiding admiration for pugilism, and Oscar even has admitted to a sneaking admiration for cockfights, which he used to attend in Manila.

Herbert Witherspoon was a champion high jumper when he attended Columbia University.

Wager Swayne, the Paris piano pedagog, won the 100 yards and 200 yards dashes at the intercollegiate contests when they used to be held at Berkeley Oval, near Fordham, N. Y.

Paul Bourillon, formerly tenor of the Boston Opera, at one time held the professional bicycle riding championship of France and Germany.

The trainer of the German Olympic team is said to have his eye on Alfred Hertz as a likely candidate for hurling the discus. "His arm movement is perfect," says the trainer, who studied Hertz's style at the "Ring" performances here last season.

#### The Managerial Maxim.

Laszlo Schwartz not only is the manager of Helen Ware and her husband beside, but also coins epigrams in the intervals between securing dates for his artist. In a series of "Managerial Maxims" which Mr. Schwartz sends to this department, these struck us as being unusually apt:

"Adagio movements in a concerto are inserted to give the artist a chance to count the audience."

"Great artists hardly need managers; beginners cannot get enough of them."

"The best contract is the one that has been played."

"If gambling is prohibitive, how is it that persons are allowed to embrace the artistic career."

"No music club disbands so long as there is \$16 or more in the treasury."

"The cherry tree episode proves that George Washington never would have been a good manager."

"The best sellers—good managers."

#### The Sacred Ballot.

When universal public ownership in this country becomes a reality and grand opera passes under political control, just think what a Republican conductor could do when he is accompanying a Republican tenor.

#### Glorious Morning.

Six thousand five hundred school children played the violin not long ago at the Crystal Palace in London, 3,500 being heard in the afternoon, the others in the evening.

#### Talking Machine.

Vladimir de Pachmann continues to give his piano conversations, which leads the London Times to remark: "Opinion is divided upon Mr. de Pachmann's discourses, part holding him to be a species of genial madman, and part wishing that, if such is the case, he would bite some of the other pianists."

#### Mobilization.

The "Lohengrin" swan, "Siegfried" dragon, and "Magic Flute" snakes are being repainted at the Metropolitan.

#### Ultimatum.

If opera in English does not come very soon, Charles Henry Meltzer will declare war against the United States.

#### Latest War News.

Bach's canons are being used extensively in Germany.  
LEONARD LIEBLING.

## PORTLAND MUSIC ACTIVITY SHOWS A STEADY GROWTH.

Oregon Metropolis Possesses Symphony Orchestra, Music Schools, Singing Societies, Musicians' Association, Vocal and String Organizations and Several Hundred Teachers.

445 Sherlock Building,  
Portland, Ore., July 25, 1914.

Portland, which has a population of 270,527, according to the local directory, has shown a steady growth in the musical art and the outlook for the coming season is bright. The city has a symphony orchestra, an oratorio society, several music clubs, vocal quartets, string quartets, music schools, singing societies, concert managers, a chapter of the American Guild of Organists, some 375 music teachers and a musicians' association. A number of Eastern musicians have their eyes on Portland, according to a few letters received by the writer. They will not find an "open field" here, as one foreign vocalist seems to think. There is much competition in Portland, the metropolis of Oregon. The writer is not a professional musician; therefore he is in a position to welcome newcomers.

#### SOME PROMINENT MUSICIANS.

Among the prominent musicians and musical "live wires" of this city must be mentioned W. Gifford Nash, Dorothea Nash, Dr. Emil Enna, Charles Dierke, Beatrice Dierke, Rose Coursen-Reed, Lucien E. Becker, Robert Boice Carson, Carl Denton, George E. Jeffery, Mose Christensen, William H. Boyer, William M. Wilder, J. A. Finley, Clement B. Shaw, Rose Bloch Bauer, John Clarie Monteith, Franck G. Eichenlaub, Beatrice Hidden Eichenlaub, Lois Steers, Carl V. Lachmund, William R. Boone, Mordaunt A. Goodnough, Harold Bayley, Waldemar Lind, David P. Nason, Henry L. Bettman, William Wallace Graham, Mrs. Herman A. Heppner, Mrs. Ralph C. Walker, Aaron H. Currier, Jasper Dean McFall, Abby Whiteside, Marie A. S. Soule, Emma B. Carroll, Charles L. Sparks, Mrs. Carlin DeWitt Joslyn, Mrs. Warren E. Thomas, J. William Belcher, Mrs. Thomas Carrick Burke, J. R. Hutchinson, Ella Connell Jesse, Susie Fennell Pipes, George Willbur Reed, George H. Street, F. W. Goodrich, Mrs. G. J. Frankel, Mrs. Russell Dorr, Mrs. E. E. Covert, Charles L. Brown, W. E. McElroy, Elsie Bond Bischoff, Helen Flynn, Grant Gleason, Jocelyn Foulkes, Gio Tyler-Taglieri, Dr. Z. M. Parvin, Ella B. Jones, Mrs. B. Tait, Cora M. Blosser, Roy Marion Wheeler, Leonora Fisher Whipp, Hartridge G. Whipp, Ethel Edick, Elizabeth Johnson, Martha B. Reynolds, Laura Bertram, Lulu Dahl Miller, Annette Owens, E. O. Spitzner, Carmel Sullivan, F. Konrad, Charles Duncan Raff, Mrs. Edward Alden Beals, Ursula E. Young, Imogen Harding Brodie, Delphine Marx, Mrs. John F. Logan, Carrie R. Beaumont, Edgar E. Coursen, Ralph W. Hoyt, J. H. Cowen, Alex. Wagner, Mitylene Fraker-Stites, Mrs. Frank J. McGettigan, Lena W. Chambers, Mary Cahill Moore, Alice Brown Marshall, Virginia Spencer Hutchinson, Katherine Ward Pope, Charles O. Hargrave, Mrs. Fred L. Olson, Joseph Macqueen and J. L. Wallin. Each is working for the uplift of good music.

#### FRANCIS RICHTER SOLOIST AT BAND CONCERT.

Francis Richter, Portland's blind pianist, appeared as soloist with the Municipal Band, Charles L. Brown, conductor, on Thursday evening. He offered Bower's "Cathedral Chimes," with band accompaniment, and Liszt's "Rhapsodie Espagnole." Mr. Richter, who is a pupil of Leschetizky, played in his usual masterly style. A huge audience was present and the soloist was recalled again and again. The band, which has a complete instrumentation, made a good showing in Wagner's "Tannhäuser" overture, Bizet's "Carmen" and R. Chapi's Moorish suite, "The Courts of Granada." This capable organization has been booked for a series of sixty concerts in the local parks.

#### PORTLAND NOTES.

The writer is in receipt of an attractive circular announcing the merits of the Russian Bayan Quartet, Mabel Hammond, manager, of New York City. The organization is composed of Nina Dimitrieff, soprano; Constance Purdy, contralto; George Harris, Jr., tenor, and Ivan Petroff, bass.

F. X. Arens, the well known director, of New York City, visited Portland this week. He has a ranch at Hood River, Ore.

JOHN R. OATMAN.

#### Albert Schott a Parsifal.

Albert Schott, the well known tenor, now has added the role of Parsifal to his repertoire, and expects to sing it at several German opera houses before the commencement of his American concert tour next season.

# NORFOLK MUSIC FESTIVAL.

**Twentieth Annual Musical Entertainment Features Fine Artists in Splendid Program—  
Member of Musical Courier New York Editorial Staff in Attendance.**

There are still some people and probably even a good many musicians who do not know exactly where Norfolk, Conn., is or why this town has become famous. Its posi-



ANNIE LOUISE DAVID.

tion on the map is easy to describe. It lies in the Berkshire Hill region, almost on the northern boundary of Connecticut, and not far from the western end of the State. Its beauties and the beauty of the country in which it lies have been described in previous articles in the *MUSICAL COURIER*, and there is clearly nothing in that regard which can be added now. As was there told its settlement dates back from 1744, the first town meeting having been held on December 12, 1758, with forty-four legal voters. On December 28, 1758, the first sermon was preached, and two years later the church organization was effected with twenty-three members. At the crisis of the Revolution, begun at Lexington in April, 1775, seventeen years after the incorporation of the town, Norfolk furnished twenty-four men for the American army.

These things are interesting. It is also interesting to note that this town is the highest reached by railroad in the State of Connecticut, being 1,300 feet above sea level. Norfolk has also become a popular summer resort because

of its agreeable climate and the beautiful scenery by which it is surrounded.

But none of these things would have made Norfolk famous, especially musically famous. For that it was necessary for that splendid mentality which abounds in this New England region to expand and develop, so as to make its own wants and desires known, first of all to the people of the adjacent localities, and then ultimately to the outside world. This was brought about by Mary Eldridge, a lady whose brilliant culture and education, combined with adequate means, have made it possible for her to carry out the expression of her own tastes and desires. This has been done through the giving in Norfolk of a series of splendidly brilliant concerts.

As has already been frequently told in the pages of the *MUSICAL COURIER* (see, especially, the issue of July 30, 1913), these concerts were begun twenty years ago, in 1894, for the purpose of providing funds for the Society of Home Missions. Every year since their inception these concerts have become more and more brilliant and musically of greater importance. As far as has been possible in consideration of the fact that these concerts have taken place in the summer months, the leading American and European artists have been brought to Norfolk and have



EVAN WILLIAMS.

given of their best for the benefit of the small audiences that the Congregational Church, where the festival is held, could accommodate. Mme. Schumann-Heink has six times appeared at these concerts for Miss Eldridge; David Bispham, Evan Williams, Dan Beddoe, Mme. Rider-Kelsey,

Jeanne Jomelli and a long list of others equally famous have been heard from time to time, some of them repeatedly, in the little Norfolk church during the last twenty years. And gradually the fame of these concerts has gone abroad, and if their success continues, it will certainly be necessary in the end to build a spacious hall in which to hold them, for they have long since outgrown the accommodations offered by the Congregational Church. The concerts have taken on in recent years the aspect of a true festival, and, like the MacDowell Festival at Peterborough, there is that atmosphere of idealism, which has al-



GRAHAM REED,  
Baritone.

ways made Bayreuth seem so attractive to devotees of the Wagnerian school, and which alone could render any endeavor of this sort highly successful. For it is the spirit that prevails during such festivals, and not the big exploitation of music or of the artists, that must always prove in the end to be the highly valuable asset in all such undertakings.

This spirit has been brought about in Norfolk by the truly devoted character of Miss Eldridge, who has given so much time and energy to this work; and it is due also to the broad hospitality, combined with genuinely unaffected intellectuality, shown by the people of this section, most of whom are descendants of old New England stock.

The idealism which distinguishes this region is perhaps best shown by the following verse, painted on a board, and nailed to one of the stately elms which shade the little triangular park at the crossroads in the center of the town:

## THE VOICE OF THE ELMS.

Caesar saw fifty, we, an hundred years,  
Still green, an hundred more we'll stand, like seers,



THOMAS H. THOMAS,  
Tenor.



MARY ELDRIDGE AND MME. GERVILLE-REACHE AT THE NORFOLK FESTIVAL.

And watch the generations as they go  
Beneath our branches in their hurried flow.

Were this written of the trees of Walden Wood it could not be more appropriate, and in it one seems to feel the peace, the intellectual detachment, of a Longfellow, an Emerson or a Whittier, seeking its joys in things of the mind rather than in the battlefield of the world.

The Norfolk of a hundred or even fifty years ago may have been merely a rural center, with its country store, its postoffice, its few straggling cottages, and all that went to make up the typical country town of old New England, just as it does the typical small town of today. But the modern Norfolk has lost all of these characteristics, and little now remains to remind one of them. The town is now spread out over a great area. Splendid roads, as



DONALD CHALMERS.

smooth as the most fastidious automobilist could desire, wind in and out among the wooded hills, leading past detached and widely separated country homes such as can only grace the property of the millionaire. It is difficult, indeed, to believe that this splendid district, in appearance so like a fashionable suburb, is over a hundred miles from New York and still further from Boston, the nearest large cities.

Facing the little park with its stately elms is the church in which the annual concert is held. This is an ancient edifice, built over a hundred years ago on the site of the earlier building, which was destroyed by fire. The interior has been somewhat improved in recent years, especially in the building of a choir loft and very handsome, modern organ.

Two hours or more before the time scheduled for the beginning of the concert on Wednesday evening, July 29, a double line of music lovers began to form in front of the church door. From the belfry a quartet of trumpets, engaged from New York especially for this occasion, played a series of quiet melodies, their bright yet plaintive tones floating out softly on the evening air, as in the old days of early Protestantism when the hymns of Luther used to be heard from many a belfry in the cities and villages of the Fatherland.

Gradually the audience assembled, coming in from all directions, on foot and in carriages and automobiles, beneath the festooned electric lights with which the adjacent

streets were decorated. There was a great air of expectation over all, and the program, like those of former years, surely warranted it, not only by reason of the splendid masterpieces to be performed, but because of the unusual array of artists. There were Mme. Gerville-Réache, the celebrated French contralto; Evan Williams, the ever popular tenor; Graham Reed, the brilliant baritone, and Donald Chalmers, with his sterling bass. There were Vera Barstow, the talented young violinist; Annie Louise David, famous for her playing of the harp; Bruno Huhn, who, on this occasion, appeared both as composer and accompanist; Charles Heinroth, organist and conductor; and finally there were Minnie Welch Edmond, a local soprano, fortunate protégée of Miss Eldridge; Marie Stoddart, soprano; Gwyn Jones, contralto, and Thomas H. Thomas, tenor, who donates his services in assisting Miss Eldridge in the no small task of managing this affair, and, be it added, of making the artists feel welcome and of showing them a good time during their stay in this hospitable community.

The program opened with the overture, "Der Freischütz" (Weber), excellently interpreted by Mr. Heinroth. Following this Miss Edmond was heard in César Franck's "Panis Angelicus," accompanied by violin, harp and organ. This talented young soprano possesses vocal and musical qualifications which should insure success in her chosen field. A pupil of Bruno Huhn, her interpretations are wonderfully broad and effective, and in this air by the great Belgian master she infused a fine spirit of religious fervor. Miss Eldridge may well be proud of her protégée.

Evan Williams possesses a wealth of experience which renders well nigh perfect his interpretations of the works of the great classic masters, and the audience was fortunate in hearing him in Handel's recitative, "Thy Rebuke," and aria, "Behold and See," from "The Messiah."

CONGREGATIONAL CHURCH, NORFOLK, CONN.,  
Where festival was held.

His treatment of these, both the recitative and the aria, was splendidly dignified, showed his unusual poise and breath control and the beauty of his tone.

No contralto has greater powers of passion and intensity

of feeling than Mme. Gerville-Réache, and her delivery of Bizet's famous "Agnus Dei" must have been a revelation to many who heard her upon this occasion for the first time. She was excellently accompanied by violin, harp and organ, and the depth and beauty of her tone, her faultless emission and the wealth of color and expressiveness with which this broad, flowing melody was given, were positively thrilling.

The final number of this religious part of the program was the "Sanctus," from Gounod's "St. Cecilia Mass," done by the double quartet with great sonority of tone.

Part second was again opened by Mr. Heinroth, who gave a masterly rendition of a "Preludium," by Jaernefelt, a work of marked originality evidently greatly to the taste of the audience. This was succeeded by the big Saint-Saëns aria from "Samson," "Mon cœur s'ouvre à ta voix," with which Mme. Gerville-Réache produced a deep impression. Delilah is one of this gifted artist's finest roles, and in this aria all of that deep passion which she has at her command was brought out with intense effect. After this Mr. Williams was heard again, this time in the quiet "Evening Hymn," of Reinecke, in which he was supported by the sextet. It is an effective piece, bringing out the solo voice with rare excellence, and containing also some solo parts for contralto, finely rendered by Gwyn Jones.

Vera Barstow and Annie Louise David then played together the "Meditation," from "Thais," both instruments producing great beauty and sonority of tone and scoring a decided success.

Miss Edmond is a young soprano whose talent is evident and she was heard to advantage in a group of songs: "O Sleep, Why Dost Thou Leave Me?" Handel; "Good Morning, Sue," Delibes, and "Chanson Provençale," Dell'Acqua. She was particularly successful in the last of the three, and sang as an encore "The Last Rose of Summer" with a simplicity and grace that captivated her audience.

An unusually beautiful rendering was given the duet, "Nuit d'Ivresse," from Berlioz's "Trois à Carthage," by Mme. Gerville-Réache and Mr. Williams. It was sung in French with excellently clear diction and sharp enunciation, and the plaintive and tender melodies of the great French colorist were rendered doubly effective by the beauty of vocal tone produced by both of these great artists.

It was hard to say which won the greatest success, Bruno Huhn, composer and accompanist, or Donald Chalmers, who sang his "Invictus" and received such a rousing welcome that he was forced to repeat it. He also sang "Lungi dal caro bane," by Secchi, in which the fine quality of his voice was well shown, but it was the "Invictus" that evidently most strongly appealed to his big, manly nature, and stirred the audience deeply.

That Mme. Gerville-Réache sings German as well as she does her own native French is not generally known, but no doubt of this could remain in the mind of any one who heard her splendid production of Schumann's "Ich grolle nicht" on this occasion. Her great range made it possible for her to sing it in its original setting, and she instilled into it all of that sad pathos which the words express. No less effective was her rendition of Bemberg's "Chant Hindou," but her great triumph was with Reynaldo Hahn's splendidly effective setting of that saddest of sad poems, "D'une prison," of the greatest of modern French poets, Verlaine. It is impossible to imagine a more intensely sad and passionate rendering of this song, and only an

AN INTERESTING GROUP "SNAPPED" AT THE NORFOLK FESTIVAL.  
Left to right (standing): Annie Louise David, Marie Stoddart, Thomas H. Thomas (in front), Graham Reed (behind), Minnie Welch Edmond, Marie Eldridge, Charles Heinroth, Jeanne Gerville-Réache, Gwyn Jones, Vera Barstow, Bruno Huhn, Walter David. Seated: Evan Williams, Donald Chalmers, L. E. Behmer.

MINNIE WELCH EDMOND.

artist possessed of Mme. Gerville-Reache's depth of feeling combined with her rare artistic mastery could accomplish it.

This was followed by a set of songs by Mr. Williams, of which perhaps the most effective were Cadman's "The Moon Drops Low," and Schubert's "Impatience," both of them done with Mr. Williams' well known mastery of style. Following the latter Schubert's "Serenade" was given in response to an encore.

The final number of this excellent program was Parker's "Harold Harfager," done with great brilliancy by the double quartet, organ, harp, violin and piano. It only remains to add that the sonority and fullness of tone produced by this quartet was certainly much added to by the fine vocal qualifications of Thomas H. Tomas, tenor, and Graham Reed, baritone.

The whole affair was an unqualified success.

### Borwick Continues to Win.

The newspaper notices received in Melbourne, Australia, recently, by Leonard Borwick are of the most laudatory kind, two of them, from the Argus, serving as an example of how the great pianist impressed the antipodeans:

"We doubt, indeed, whether Mr. Borwick could do anything without showing the very perfection of tonal charm and flawless execution. The Chopin mazurka was a delicious bit of wayward and appropriate tone painting, and nothing more exquisite can be imagined than his treatment of the popular berceuse. In it Mr. Borwick was a true 'pianissimist,' his tone having a whispering delicacy which set every ear at a stretch not to lose a single note. The



VERA BARSTOW,  
Soloist at the Norfolk Festival.

'Butterfly' etude (repeated) was also a delightful experience, and the final of the bracket, the great scherzo in B flat minor, was given a splendid example of emotional expression combined with marvelous accuracy of technique—Mr. Borwick does the thrilling leaps to the high F with an exactitude of movement even an acrobat would envy. Much enthusiasm resulted, and as an extra the pianist gave Chopin's A flat waltz, and, as before, gave it inimitably. His other items were drawn from former programs; the most important was Brahms' F minor sonata. It was superbly played."

"Another great audience gathered in the Town Hall on Saturday evening to hear Leonard Borwick. Possibly it was the largest so far seen this season at a musical function, and certainly the most enthusiastic. The artist's program was, to some degree, made up of pieces well known to everybody. They were the pieces teachers had sighed over and the pieces pupils had cried over. They were, likewise, the pieces parents and friends had groaned over, when, after much painful practice, they came to be trotted out at the family gathering, the at home, and the speech night. Many of them, indeed, beautiful works of art as they are, had come to be looked on with abhorrence—the hundred, maybe thousand, times 'damnable iteration' had killed them for the time being. And here is where Mr. Borwick's services to art came in. He played the works in question so beautifully that long suffering teachers forgot their pedagogic agonies, and students realized that the florid

work in Beethoven's rondo in G, the tricky arpeggio figure in Mendelssohn's 'Spring Song,' the syncopations of Schumann's 'Aufschwung,' the awkward stretches of the same composer's 'Nachtstück,' and other difficulties in other pieces were not specially created by the composers to worry young players, but, mirabile dictu, were integral elements in the works themselves, and productive of much beauty if mastered. Furthermore, those who had had to listen to them so often without either the pleasure of giving instruction or receiving it came to see, or rather hear, that the much tortured music was, when properly done, in truth worth the hearing.

"So little wonder that when Mr. Borwick gave the pieces with the most entrancing tonal effects, a flawless finish of technique, and an emotional understanding which made them things to dream over, pedagogues pupils, parents—the whole audience, in fact—applauded the works and their creator, Mr. Borwick, with enthusiasm.

"But these, of course, only covered a part of Mr. Borwick's program. Most important in the matter of musical interest was Chopin's B flat minor sonata, a work which Mr. Borwick played superbly. Every one was, of course, eager to notice how Mr. Borwick would treat the 'Funeral March.' As Mr. Borwick has purity of style to a marked degree, he was able to make of it a wonderfully moving piece of work. An unforgettable performance came to a close with the ghostly finale. The pianist's other numbers came to an end with Liszt's twelfth rhapsody, done so brilliantly that, although Mr. Borwick had already conceded several extras, he had, tired as he was, to give still another."

### The Jew in Music.

[From Puck.]

Nearly every great composer has been called a Jew some time in his career. Mozart (whose real name was Ozart, without the M) had Jewish features; when he was brought before Maria Theresa at Vienna, that great Empress sharply asked: "Has the child been baptized?" On being told he had, she said: "A genius must not be a Jew." Apocryphal or not, this is an interesting story, though not so much so as Rossini's witty request: "Don't bury me in a Jewish cemetery." Rossini was a Roman Catholic of Hebraic origin. Verdi looked Jewish; so did Weber—the latter "suspiciously" so. A. E. Keeton, in an article a few years ago in the London Contemporary Review ("The Jew in Music"), didn't hesitate to suspect Chopin—Szopen was the real Polish name, a Jewish one; Chopin's father hailed from Nancy, France, a city of many Jewish inhabitants; even Beethoven does not escape. Saint-Saëns had Jewish blood in him, as had Berlioz, Borodine, Arthur Sullivan (Seligman) and Bizet, the composer of "Carmen." Bach was more Jewish looking than Wagner, but was of Hungarian origin. Wagner's mother's name, Berta, is Jewish; she was as Jewish in appearance as Geyer. Schumann's name is Jewish-German, but he was pure Saxon. Schubert was Austrian. Mendelssohn and Meyerbeer and Goldmark, of course, are Jewish. Richard Strauss is a puzzle. His name is unqualifiedly Jewish, his father looked like one (he was first hornist in the Munich Opera), but Richard is an out and out Bavarian. His mother was a Pschorr, daughter of the Munich brewer. The music of Wagner, Strauss and Goldmark is notably Oriental in color and intensity. All the celebrated singers and virtuosi were, with few exceptions, of Jewish origin: Thalberg, Rubinstein, Paganini (who looked as Jewish as the "Kol Nidrei"), Joachim, Wieniawski, Karl Tausig, Joseffy, Rosenthal, D'Albert, Busoni, Godowski, Pach-

mann, Lilli Lehmann, Milka Ternina, the Garcia family—Spanish Jews; Patti, on the Patti, not the Barili side; Josef Hofmann, Mischa Elman; the list is as long as from here to Jericho. No one need be ashamed to be a musician or virtuoso of Jewish origin, though I know some that are; they even change their names to fool themselves, but do not fool the world.

### Macmillen Conquers Rome.

The Augusteo (in Rome), the ancient tomb of the Roman emperors, now is an ideal concert hall of vast dimensions, where the old walls of the former mausoleum



JEANNE GERVILLE-REACHE,  
Soloist at the Norfolk Festival.

resound with the best music of the modern world. The famous Corelli concerts, under the auspices of the city government and the St. Cecilia Society, are given there.

It was at one of these concerts that Francis Macmillen, made his initial bow to a Roman audience, which filled the huge Augusteo. On this occasion every one of the double tier of boxes, extending around the great circular structure, contained a scion of a noble Roman house.

Chief among Macmillen's distinguished admirers in Rome are the Duke and Duchess Lante della Rovere, who can boast of a lineage of seven Popes in the family. Their country seat, the Villa Lante, in former days housed at least two of the successors of St. Peter.

Another champion and friend is the Prince Orsini, scion of the powerful house of Orsini, which shared their rule with the Colonnas during the time of the Tribunes, and about whose family Marion Crawford has woven the romance of his best known novels dealing with ancient Italian history. In fact, it was in Prince Orsini's big touring car that Macmillen saw ancient Rome for the first time.

Other Roman admirers of Macmillen are the Count San Martino, Sgambati, the composer, and the young conductor of the Corelli concerts, Bernardino Molinari.



INTERESTING GROUP PHOTO TAKEN AT THE VILLA LANTE, NEAR ROME.  
1. Francis Macmillen; 2. Lady Matilda Lante; 3. The Duke Lante della Rovere; 4. The Duchess Lante della Rovere; 5. Prince Colonna; 6. Prince Orsini; 7. Lady Matilda Lante; 8. Count Chalan.

## IN ALL THE KEYS.

An attractive concert was given recently in Houston Heights Christian Church, Houston, Tex., under the able direction of Mrs. N. J. Ackermann, musical director of the Central Christian Church, in which two local quartets, the Mozart and the Woodland, participated. The work of the soloists was excellent and greatly enjoyed by a representative audience.

Zion Evangelical Church, St. Joseph, Mo., which recently installed a new pipe organ, was the scene of an interesting recital and dedication service. Prof. P. W. Kost, the organist, was assisted by the church choir and several local soloists.

Among the pupils who took part in the piano recital of the Berkshire Music School, Pittsfield, Mass., were Virginia Blood, Agnes Hewitt, James Devanney, Margaret McSweeney, Ethel Bohan, Mila Doran, Henry Rondeau, Fredericka Palmer, Catherine Kelly, Martha Moseguard, Mary Connors, S. Florence Hickey, Rosanna O'Leary, Jennie Bolza, Margaret Shean, Helena Grogan, Alice Palmer, Walter Zink, May Carroll, Gertrude Lawrence and Mary Canavan. The pupils were from Grades 3, 4 and 5, and their work was uniformly good.

Members of Company H, National Guard, stationed at Honolulu, Hawaii, were treated to an excellent concert through the courtesy of Mayor Fern, which concert was held on the executive grounds preceding the military hall given by Company H. This ball was for the purpose of raising funds to furnish their company quarters.

Estelle Carey, soprano, and W. H. Hewlett, pianist, assisted the violin pupils of Arthur Ostler at their recital in Hamilton, Canada. The program, which was made up of sixteen numbers, was well selected and given serious thought by these students.

Two very interesting recitals were given recently at the Quincy College of Music, Quincy, Ill., by two students of piano at that institution. The recitals, which were an hour in duration, were given respectively by Enid Emily Ireland and Gloria Helena Brosi, and were well attended.

An enjoyable program was given before the members of the Ladies' Friday Musical Club, of Arcadia, Fla., among the numbers being solos by C. C. McDermont and Miss Polk, visiting guests of the club.

Selections for violin, piano and voice were heard at a recent recital given at Eugene, Ore., by the students of the University School of Music.

Gladys Hollingsworth gave a piano recital, assisted by Betty Frank and Royal S. Brown, at the residence of Mr. and Mrs. S. Frank, San Diego, Cal.

At a benefit concert given in Houston, Tex., the work of the "Rusty Hinge" Quartet was heartily received and many encores demanded. Even to a casual observer it is plain to be seen that however "rusty" they may be generally, there can be no "rust" on their vocal chords.

Pupils of Jay Mark Ward gave a song recital in Rochester, N. Y. They were assisted by Helen Bastianelli, cellist, and Alice Wysard, accompanist.

Among the recent appointments on the staff of teachers at the Conservatory of Music of Columbia College, Columbia, S. C., are Jane W. Thomson, mezzo-soprano, head of the voice department, to be assisted by Cora Scheffer Anthony; Miss E. Goddell, teacher of piano and history of music; Helen A. Boynton, head of the violin department, and Alma Holm, teacher of piano.

Eleanor Shaw appeared of late as soloist with the Lake-side Symphony Orchestra, Denver, Colo., and scored a fine success.

Cooper, Ala., was the scene of the two days' session of the Chilton County Musical Convention, which achieved commendable success.

Margaret Brady, teacher of music at Bangor, Me., presented her pupils in two recitals, the first being given by the more advanced students, while the second was known as the junior pupils' program.

At the Rochester Conservatory of Music, Rochester, N. Y., nineteen members of the children's department were heard in recital.

Coming attractions next season for the members of the Fresno Musical Club, Fresno, Cal., include Olive Fremstad, John McCormack, Efrem Zimbalist, Josef Lhevinne, Alma Gluck, Maggie Teyte and Julia Culp.

Pupils of Grace Oosting, assisted by Ruth Rooks and Cora van Dommelen, vocalists, were heard in their annual recital at Grand Rapids, Mich.

Mrs. E. T. Munroe, piano teacher, of Omaha, Neb.,

recently presented her advanced pupils in recital. They were assisted by Mrs. N. T. Hause and Ethel Parsons, who were heard in several vocal numbers.

A piano recital was given by about half a dozen of the pupils of Mrs. Heinrich Jacobsen, of Rochester, N. Y.

Emma Lucy Gates, assisted by Marion Cannon, pianist, and Genevieve Malone, violinist, gave a recital before a well filled house at Tooele, Utah.

Alice Collins, of St. Albans, Vt., gave a vocal program in that city composed of humorous and dramatic selections. She was assisted by another vocalist, Mrs. Guy F. Barker, and Jessie Barker and Charlene Felton, accompanists.

Piano pupils of Bessie Kelly were heard in recital at Bridgeport, Conn. Catherine Morrissey was the assisting vocalist.

Emma Lucy Gates and her assistants, Marion Cannon and Genevieve Malone, were heard recently in recital at Brigham City and Richfield, Utah.

A students' musicale was given recently by the pupils of Marie Estabrook, at Grand Rapids, Mich.

S. Henderson, Eva Cunningham, Alline Grauman, Marjorie Emmott, R. D. Officer, Ola Miller, Clara Duncan, Harry Gordon, T. Mancias, Aubrey Davis, Camille Briggs, H. Rason, all pupils of Thomas Harborne, of Houston, Tex., were heard recently in recital. They were accompanied by Theodore D. Meyer.

Pupils of Harriet O. Burroughs, of Bridgeport, Conn., were the participants in an interesting musicale given recently at the residence of Miss Burroughs.

Susan Tompkins Medrow, violinist, was soloist at a recent concert at Rochester, N. Y., when she was heard with the Park Band.

A musicale was given recently by the Pyle Coterie, a local organization of Wilmington, Del., in honor of the return of Dr. Joseph P. Pyle, who has been abroad.

Mrs. Everett Rapley gave a most enjoyable musicale at her country place, near Silver Spring, Md., with Gretchen Hood, soprano, as the principal soloist. Other solos were given by Miss Hyatt, soprano, and Lillian Coechling, violinist.

Edwin Arthur Kraft, city organist of Atlanta, Ga., gave recently an interesting organ recital in that city. He played selections by Wagner, Tschaiakowsky, Fricker, Schubert, MacDowell and Kinder.

Accompanied by Mrs. Roscoe Shrader, the pupils of Miss Wales gave an interesting recital in Wilmington, Del., not long ago. The program was one of varied interest and was listened to by a large number of friends.

A benefit concert was given recently at the Shattuck School, Portland, Ore., and was a success, both artistically and financially. The program was under the direction of Dagmar Inez Kelly and reflected credit upon her efforts.

An interesting program was furnished of late by the pupils of Mrs. G. Lippitt, Washington, D. C., who were heard in recital, accompanied by Mrs. Lippitt and May H. Wilbur.

Martha B. Reynolds was presented in recital at Pacific University, Portland, Ore., giving an extensive program of numbers by Bach, Beethoven, Chopin, Liszt and modern composers.

Walter Friar, violinist, has appeared recently with great success at Safford and other points in the Gila Valley, Ariz.

Mrs. J. Curtis Simmons, soprano, was soloist at the meeting of the Coterie musicale, Portland, Ore. Assisted by Florence Jackson, accompanist, she was heard in songs by Puccini, Massenet and Woodman.

Vocal students of Lulu Dahl Miller gave a pleasing musicale in Portland, Ore. Winifred Elliott played the accompaniments.

### Germaine Schnitzer an Experienced Auto Driver.

Germaine Schnitzer, enjoying the delights of an open Packard car, recently drove her guests through New Jersey to Philadelphia, and after stopping there, to Atlantic City.

The young pianist enjoys driving immensely, and says she is as sure of herself and as much at ease at the wheel as when playing the Liszt E flat concerto.

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A delightful representation of Verdi's "Falstaff" was given at Covent Garden, July 21, when the cast was constructed as follows:

Falstaff .....	Antonio Scotti
Pistol .....	Giuseppe Armanini
Ford .....	Armand Crabbé
Cain .....	Octave Dui



MRS. STACEY WILLIAMS (ON THE RIGHT) AND  
MRS. WILLIAM BROWN, JR.

Taken on the terrace at Keswick in the English Lake Region.

Bardolfo .....	Giordano Paltrinieri
Pistol .....	Adamo Didur
Alice .....	Claudia Muzio
Nanetta .....	Alice Zeppilli
Quickly .....	Louise Kirkby Lunn
Meg .....	Violet Hume

Conductor, Giorgio Polacco.

It was a charming performance in every detail. Delicate humor prevailed throughout the evening's performance in

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the dramatic action as well as in the delineation of the music. In the libretto arranged by Arrigo Boito from the Shakespearean play a faithful adherence is made to the original drama, both in the spirit of the play and in the general characterization. And the casting of the respective characters was excellent. One and all distinguished themselves in all they did. Claudio Muzio as Alice was the charming actress as well as good singer; Mm. Kirkby Lunn gave fresh evidence of her versatility; Alice Zeppilli was well fitted to her part and sang her lines with great taste; Didur as Pistol was the great artist in all he did; Signor Paltrinieri as Bardolfo did good work, and so on, throughout the list of artists engaged in the performance, the standard of individual merit was unquestionably of a very high order.

Of the conducting of Giorgio Polacco, only the highest praise is due for his brilliant and spirited conception of the opera. He obtained just the necessary lightness of quality and delicacy of ensemble work demanded by the character of the score, and the essential accent and note of precision obtained at all times. The difficulties of the



Photo copyright by Mishkin Studio, New York.  
GIORGIO POLACCO.

work are well known and that so creditable a performance was given proved the merit of those to whom it was entrusted. Great enthusiasm prevailed and conductor and artists were called many times before the curtain. A second and last performance of the work will be given July 25.

## THE PERFORMING RIGHTS SOCIETY.

There has been much discussion in the press the past fortnight over the question of the performing right controversy. Some concise and interesting remarks on the subject appeared in the Observer of Sunday, July 19, in the columns devoted to music. "While the principles of the new Performing Right Society appear fair and equitable from many points of view," said the Observer, "it is perfectly obvious that unless all the principal publishers are in agreement (the composer, naturally, goes the way of his publisher, otherwise he goes nowhere) little will result from any attempt to establish them in this country. In the lavish controversial correspondence that has occupied many columns of the Daily Telegraph during the week, an important point appears to have been ignored by both sides. In the past—and the idea is still maintained—much has been done to ensure popularity to the publisher's wares by the payment of singers who receive generally so much for so many times that particular items appear in their programs. The total result of this arrangement was

that many songs were made fine properties for both composer and publisher for reasons altogether incommensurate with their artistic value. It is common knowledge, also, that publishers pay willingly to have all types of dance music and other slight work—which, if persisted in, might catch the public fancy—performed in places where light music may especially exercise its particular charm. Now it is presumably intended to withdraw the payments to singers or orchestral directors in theatres, cinemas, restaurants, etc., and exact some small contribution to the Performing Society's funds instead. The conclusion to be drawn is that there will be no more 'popular' new music from English sources for a very long time."

## THE DOWNTRODDEN COMPOSER.

The following article is taken from the second issue of the new musical paper recently published in London as an adjunct to the Independent Music Club, of this city. The author, writing under the nom de plume of "Leonidas," is evidently quoting from actual experience on a subject of universal interest, and it may interest the many readers of the MUSICAL COURIER to see the article in its entirety. Under the title of "The Guardians of the Flame," it is as follows:

"One wonders whether kind, long suffering critics will recognize themselves under this title! Yet, if criticism is to be taken seriously, is not this exactly what they are—the self appointed guardians of the Flame? And as one reads the lives of great artists who have passed on, one realizes more and more the world of responsibility that lies in the critic's office. 'He was the first to recognize my work,' is the touching phrase that occurs in all these lives, and to that 'him' the whole wealth of gratitude from the lonely soul, starved of all appreciation, is poured forth.

"Friends, fame, sympathy and support may all come later with the years, and may all be mentioned with gratitude, but the supreme debt is to the 'him' who first believed in 'my work,' and was not afraid to say so. For a man's work, if born of true inspiration, is the travail of his soul—his link with the unseen—the most sacred and precious part of him.

"And now let us glance at the best existing conditions under which this precious thing, 'my work,' is brought before an ordinary British public for a first performance.

"We will suppose that it is a serious work for a chorus, solos and orchestra, lasting about half an hour.

"The conductor of a great choir has announced that works may be submitted to him with a view to performance during the ensuing season. So-and-So's work is



Photo copyright by Dover Street Studios, London.  
EDMUND BURKE AS THE SEA KING.

In Josef Holbrooke's opera "Dylan," given at Drury Lane in June, among those sent up, and presently comes the astounding news that it has been accepted, and will be included in the program of such and such a date.

"So-and-So's first question is, 'How many rehearsals will there be, and may he attend them?'

"He is told that certainly he may attend them, and that there will be three, four or five rehearsals, according to the difficulty of the work.

"So far, so good. 'Who are the soloists?' he asks.

"To his delight the very best obtainable are mentioned. 'How many orchestral rehearsals?' he asks breathlessly. 'One only.'

"One only, on the morning of the performance, at which

thirty-five minutes have been allotted to him as his proportion of the brief two hours.

"But when do the orchestra and choir rehearse together?" he asks in agony.

"He is told, Never! They meet for the first time at the actual performance! No chance for changes of tempi, or expression marks. No chance to make the smallest alteration in the score, no chance for anything but a rigid beat, rigidly counted, and therefore no chance of success.

"Is there no other way?" he asks.

"Only by paying for an extra orchestral rehearsal himself, he is told; and that would cost him £70!

"Of course, this is prohibitive, and the work is damned.

"Think of this, you guardian of the Flame, and in your condemnation, however just, try to distinguish between the disabilities of the work itself, and the disabilities of its production. Otherwise, the thing called 'My Work' is strangled at its birth, never to be heard again, for only giants, such as Wagner and Tschaiakowsky, can survive such strangulation.

"And, after all, how did they survive?

"Because they had patrons, who believed in their work, and poured out money in order to help to bring that work to ultimate perfection and success.

"Now, why should not the club become this much needed patron to real art among its members?

"Why should it not also found an independent choir and orchestra to facilitate this difficult question of inadequate rehearsal?

"Why should it not also keep the critics so closely in touch with its members and their work that it can safeguard their interest when the time of performance comes, and prevent the misconceptions which so often arise merely from insufficient or misleading data?"

It all comes back to that one word, co-operation, and it is a matter for rejoicing that the subject will be dealt with at several musical conferences now being held in London.

#### NOTES.

Signor and Mme. Polacco will leave London the end of the month for Carlsbad, where they will take the cure, after which they will spend a few weeks at the mountains in Italy. In October they will leave for New York, where Signor Polacco will begin rehearsals toward the end of the month. Robert Maitland is spending a few weeks at Dieppe.

Isolde Menges, the talented violinist, has returned to St. Petersburg, where she is again studying under her teacher, Professor Auer.

Julia Hostater, who has frequently been heard in recital in London, has been engaged for a concert at the Gewandhaus, Leipzig, when the program will be conducted by Arthur Nikisch.

#### LIVERPOOL NOTES.

22 Fern Grove,  
Liverpool, England, July 22, 1914.

The advance prospectus of our Philharmonic Society indicates that the coming season is likely to be even more interesting than the last. Following the precedent instituted a few years ago, the committee has arranged that the usual twelve concerts shall be directed by a rota of guest conductors, and the following eight gentlemen have been requisitioned: Albert Coates, Harry Evans, Emil Mlynarski, Gabriel Pierné (two concerts), Landon Ronald, W. Safonoff, Bernhard Stavenhagen and Henry J. Wood.

The orchestral works will include symphonic material by Beethoven, Brahms, Liszt, Grieg, Lalo, Rimsky-Korsakoff, Debussy, Ravel, Saint-Saëns, Strauss, etc.

The solo violinists named are Isolde Menges, Arthur Catterall and Henri Marteau; the solo pianists Stavenhagen, Rachmaninoff and Scriabine (the latter of whom will play the solo part of his "Prometheus" and of his concerto in F sharp minor); and the cello is entrusted to Pablo Casals and E. Belousoff. A choral novelty by Pierné entitled "The Children's Crusade" is also promised a hearing under the composer's personal direction. There is, of course, to be a Wagner night under Wood's leadership. The vocal element will be represented by Florence Macbeth, Noordewier-Reddingius, De Haan-Manifarges, Lula Mysz-Gmeiner, Durigo, Esta d'Argo, Claire Dux, Caroline Hatchard, John Harrison, Paul Bender, Robert Radford and others.

There is some talk of Richard Strauss being invited to preside over the orchestra and choir for one of the concerts, but nothing is definitely settled so far.

Happening to be in Edinburgh in the early part of this month I took advantage of the fact to attend a recital given on the new organ recently erected in Usher Hall, which building and contents are due to the munificence of the late Andrew Usher, a wealthy distiller of Edinburgh. The cost of the masonry and appurtenances totals something over \$670,000, and the hall itself is a noble and permanent monument to one whose generosity was not by any means entirely posthumous. The instrument in question contains four manuals based on a pedale of fifteen, and is

a very complete and effective specimen of a concert organ. Among the organists who have been invited to play on the new organ may be named Widor, the eminent Paris virtuoso.

#### THE LATE HARRY EVANS.

Although the death of Harry Evans has been daily expected for some weeks, it nevertheless came as a shock to a great many, who, hoping against hope, tried to delude themselves that the end was not yet, but as a matter of fact he breathed his last on the morning of July 24, leaving a widow and two young boys to mourn his loss.

Born in the town of Dowlais, South Wales, in 1873, the boy showed early his mental capacity and a well deserved scholarship paved the way for further advancement, until he ultimately graduated as a school teacher under the auspices of Bangor College. It was not until he arrived at the age of fourteen that he was able to command the use of a piano of his own, the instrument being presented to him by the congregation of the chapel where he had hitherto been employed as organist, or rather harmoniumist, and his assumption of the degree of Fellow of the Royal College of Organists being the crowning event of his twenty-second year. In due time Evans became a famous choir trainer, and many were the triumphs under his baton at the various Eisteddfod meetings in his native land and elsewhere, notably when he gained the first prize at the Liverpool Eisteddfod of 1900. This no doubt largely influenced his appointment as arweinydd of the Liverpool Welsh Choral Union, with which body of nearly 300 voices his name has ever since been closely associated. Neither Evans nor his choir spared time or trouble in the preparation of their work, and the performances always were characterized by enthusiasm and whole hearted endeavor.

It is perhaps premature to speculate on the future of this splendid organization, but it will nevertheless be extremely difficult, if not impossible, to find a musician capable of filling the void created by the untimely death of such a gifted musician and so amiable a character as the late Harry Evans.

W. J. BOWDEN.

#### Baernstein-Regneas as Artist and Teacher.

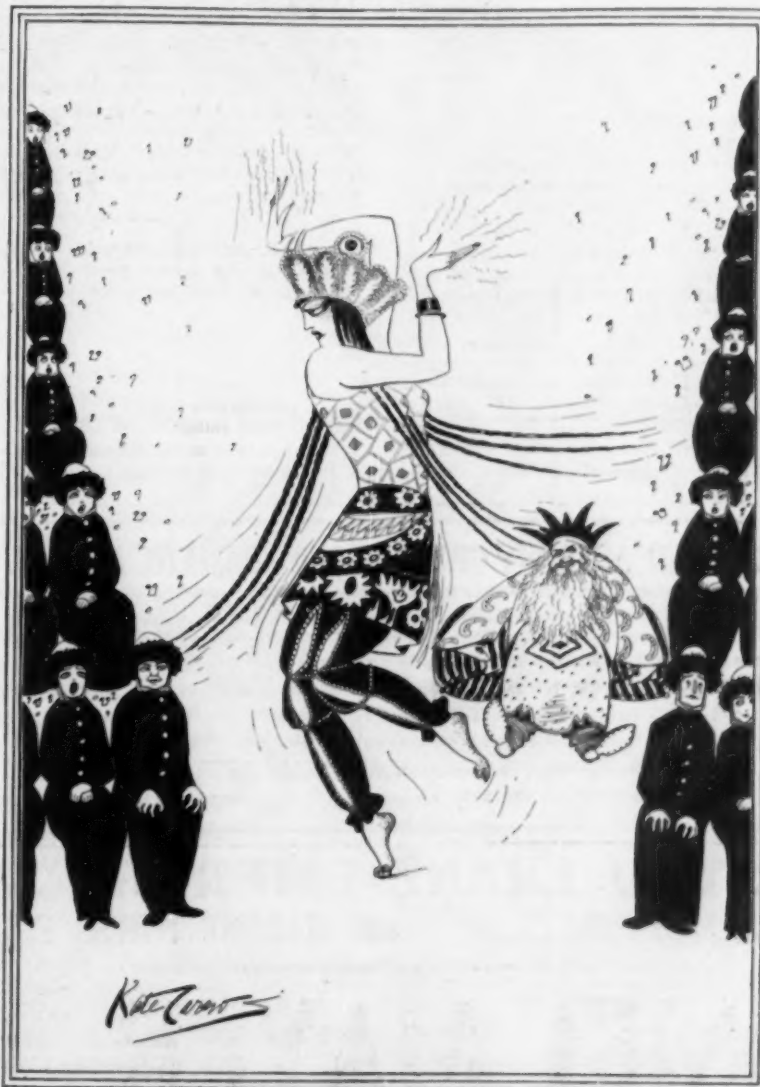
Joseph Baernstein-Regneas, who is now teaching at his New York studio, imparts to his student and artist pupils the same method which has been the mainstay of his own phenomenal success on both sides of the Atlantic. Wherever this artist has appeared, whether in opera, oratorio, concert or recital, his perfect method of tone production, style of singing, and intelligent interpretation has immediately won the keenest interest. After spending some time abroad, Baernstein-Regneas found himself so successful in his teaching that he decided to return to America so as to launch young Americans on the road to the same success which he has himself enjoyed. Baernstein-Regneas accepts pupils who have never studied and gives them the rudiments of voice placing, after which he provides them with the necessary equipment to succeed in that particular branch of the work for which they are best fitted. He also accepts advanced pupils and has now with him in New York a number of artists already famous in oratorio, concert and opera. At this time of the year a great many teachers and church singers from different parts of the country who have only the summer months at their disposal come to New York for a course of study, and throughout the year many of the most prominent oratorio and concert singers of America work regularly with this eminent master.

#### Our First Music Masters.

Birds were our first music masters. Authorities on harmony have written volumes in search of the origin of the minor scale. If they had turned to the birds they might have discovered it without any search whatever. In every English copse, the cuckoo (who has but two notes at his command) sings a perfect minor third downward. Listen to our wood thrush's melody! His cluster of three notes forms a perfect minor chord.—Suburban Life.

The American people love a faker—even after he is found out.—The Phoenix.

#### THE RAVISHING RUSSIANS. (From the London Tatler.)



THE ADORABLE KARSAVINA IN "LE COQ D'OR."

The Shemakhan (Tamara Karsavina) charms King Dulong (Adolf Bolm). The song bird in the front row to the left is Mme. Petreuka.

### Helene Maigille Justly Enthusiastic.

Helene Maigille, head of the Helene Maigille American School of Bel Canto, which will complete next Saturday (August 8) the summer session of seven weeks, is most enthusiastic over that course and the interest shown by the many teachers and students who came from various sections of the country to attend this school. The fall term will open September 14, and already there are many applicants who desire to begin their studies in the art of singing with this well known teacher.

Following is an excerpt from the coming fall catalogue: "The inauguration of 'The Helene Maigille American School of Bel Canto' was based upon a realization of the need for such a vocal institution.

"It is a school of singing where the true art of the 'old Italian school for the voice' will be taught—an art which has been almost lost in the maze of false ideas in vocal training promulgated during the past few years.

"In 'The Helene Maigille American School of Bel Canto,' when the pupil—professional or student—is accepted, the pupil will be conscientiously taught a perfect understanding of the science of the old Italian school of voice production. The aim of the school is to teach the method of natural, scientific tone production, and its application to every phase of vocal art—diction, style, repertoire—and is paramount to every other consideration; for without a perfectly placed voice no aspirant or professional can expect to enter upon an artistic career and remain an illustrious example of vocal art whose voice has not become a perfect instrument.

"Teachers, students and soloists come annually to New York from every section of the United States and Canada seeking to pursue broader courses in voice culture and artistic singing—many returning to their homes and colleges greatly disappointed at not having acquired the broader culture they came so far to find.

"The Helene Maigille American School of Bel Canto will teach the ambitious student, soloist or teacher a method of singing where ideals are not imaginary or ephemeral, but where the seeker after the truth in 'bel canto' will be taught the highest perfection in the true art of the 'old Italian school of singing,' which alone of all systems recognizes the physiological, natural and psychological laws governing tone production.

"Teachers and soloists need have no fear that in acquiring the fundamental principles of tone production they are placing themselves in the beginning class. Such a thought is very far from the truth. It is progression, not retrogression. Singers who have not a clear understanding of the natural laws in the production of the registers of the voice would find, in the study of the fundamental principles governing tone production, they would not only dignify their art by scientific study in this direction, but they would discover the secret of success of all great singers; and in acquiring an exact vocal method would not only preserve their own voices throughout their careers, but would teach to their students the method they would have acquired, in the assurance that they could also successfully guide the young students under their instruction to the fullest realization of their ambition, from their first lesson in tone production through to artistic finish and graduation.

"The teachers' course is especially designed for those intending to make teaching a profession or for those already engaged in the work.

"During the session tone production and diction will be the serious special features. Repertoire in English, French,

German and Italian will be studied in relation to perfect voice placing and its application in pure diction to English and the foreign languages, and which will be found to be of inestimable value to teachers and soloists, for without perfect tone production all aims at style, diction and repertoire avail little to the aspiring singer, and is oftentimes a stumbling block in the path of the most conscientious teacher.

"Promises of seven successful weeks will be fulfilled.

"No student, teacher or soloist will return to his or her home, scholastic institution, church, or concert work with disappointment as a result of their sojourn in New York; but firm in the conviction that they have spent seven very happy and profitable weeks in study at 'The Helene Maigille American School of Bel Canto.'

In regard to Mme. Maigille and her methods of teaching the following well known people have spoken of her in glowing terms:

Rosina Laborde (teacher of Emma Calvé and Marie Delna) said: "Nothing less than genius in the difficult art of developing voices."

From John McCoy, M.D., 157 West Seventy-third St., New York:

"It gives me very great pleasure to endorse Madame Helene Maigille as a gifted teacher of scientific voice production. I have observed her method on the beginner, the student, and the finished singer, and her results are admirable. Critical observation of her methods combined with laryngoscopic examination of her pupils' vocal apparatus proves to me that she possesses a thorough knowledge of the physical, anatomical and psychological laws governing tone production.

"I therefore regard her as one of the best exponents of the art of bel canto of the present day."

Respectfully submitted,

March 12, 1914.

JOHN MCCOY, M.D.

From Dr. George C. Stout, 1611 Walnut St., Philadelphia, Pa.:

"It gives me much pleasure to recommend in the highest terms the voice culture methods of Madame Helene Maigille, whose work has been under my personal observation for the past three years, during which time I have examined the larynges of a number of pupils who were working under her. Her unusual knowledge of the physiology and anatomy of the parts seems to enable her to obtain her results without in any way impairing the delicate structures involved. In fact, the mechanical apparatus seems to be improved in every way after being subjected to her methods.

"With an admirable method, Madame Maigille combines that enthusiasm which is necessary to success."

November 12, 1913.

GEORGE C. STOUT.

"Being fully conversant with Madame Maigille as a teacher of the voice, it gives me great pleasure to recommend her as one fully capable of naturally developing a voice, where others may have failed, due to unnatural and unphysiological methods."

J. H. STERLING, M.D.

Brooklyn, September 3, 1912.

From F. Averay Jones, organist and choir director, St. Marks P. E. Church, Philadelphia, Pa.:

"I always knew your voice method was great—now I am glad the world is beginning to realize it. Congratulations

on your splendid success and my best wishes for its long continuance."

As ever, sincerely yours,

September 15, 1913.

F. AVERAY JONES.

From Frank H. Leonard, a prominent Christian Science Lecturer:

"For three years and eight months I had the privilege of daily lessons from Madame Helene Maigille in voice placing, diction and style. It is with enthusiasm that I endorse Madame Maigille's consistent and scientific development of the voice."

FRANK H. LEONARD, C. S. B.

December 25, 1913.

The New York Times and Sun offer their meed of praise to Helene Maigille as follows:

For years Mme. Maigille has been regarded as one of the foremost authorities on voice placing and bel canto in this country or Europe.—New York Times.

Mme. Maigille, the great teacher of bel canto, has no superior and few equals in this country in voice placing and in the teaching of vocal art.—New York Sun.

### Marie Altona "At Home" in London.

On Thursday, July 9, Marie Altona was "at home" to her friends in her studio in London, England. A fine vocal program was rendered by her pupils, among the noteworthy selections being the aria from "Madame Butterfly" and Goring Thomas' "Le Baiser," sung by Mrs. Johnston; the aria from "Samson and Delilah," "Mon cœur s'ouvre" and the first of Wolf-Ferrari's "Rispetti," given by Eva Smithes; the familiar "Lotosblume" and "Four by the Clock," rendered by Mrs. Stein. A number of other pupils also participated, their work being marked with fine style and interpretation.

Miss Altona was complimented on the sympathetic quality of her pupils' voices and was persuaded to sing the aria "Les Regrets," by Godard, also "Du bist mein All" and Hugo Rasch's "Noch einem Regan." Her guests were unanimous in their wish that Miss Altona might give another informale musicale in the near future.

### Genevieve Bisbee Combines Work and Pleasure.

Genevieve Bisbee, the well known New York teacher of piano, is spending six weeks at delightful Crystal Brook Park, on Long Island, where she has a class of advanced and professional pupils. These pupils are indeed lucky to have the benefit of her capable instruction during the months when many teachers feel that they must have a complete rest from their work. Miss Bisbee is combining work with play so successfully that she feels no need of a complete relaxation. Among the pupils who are at present with her are Charles Frederick Naegele, Jr., who appeared many times with great success in public during last season, and Thomas Hood Simpson, who is the instructor in the piano department of Converse College, Spartansburg, S. C. Miss Bisbee expects to send Mr. Naegele abroad in the fall for two or three years, so during the summer he is finishing some work which she feels it is necessary to complete before that time.

### Mme. Edvina's Plans.

It will be interesting news to the Chicago opera public to know that Mme. Edvina is to be heard in Chicago next season in the delightful opera, "Francesca da Rimini," which will be given there early next year for the first time under the direction of Campanini. Mme. Edvina will open her American season at Philadelphia in "Louise." After a holiday in South Wales and in Scotland, Mme. Edvina will leave for the United States in October. She scored a big success as Francesca, which by the way was the second role created by her at Covent Garden this season. It is a part in which her many gifts found ample expression and one particularly well suited to her vocally. As the London Observer of July 19 said: "Mme. Edvina, in splendid voice, as Francesca, was completely fitted, her performance being beautifully finished and splendidly studied."

### European War Changes De Rigaud Plans.

War conditions in Europe have caused Clara de Rigaud, the well known vocal teacher of New York, to cancel her trip abroad this year, and the members of her Berlin class, which meets in September, will be disappointed to learn that the class will be discontinued this year. Instead, Mme. de Rigaud will spend the next two or three weeks at Musicology, R. I., and begin work with her fall class on September 4, in her New York studio, at the Linlaugh, 2647 Broadway.

Laurette Duval, an artist pupil of Mme. de Rigaud, sailed on the steamship Touraine, July 22, and will give a recital at the Salle Erard, in Paris, shortly after her arrival. On August 15 she will make her debut, singing the role of Marguerite in "Faust."

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FRANCIS MACLENNAN, tenor, Berlin Royal Opera and Hamburg Opera.

\*HANS TANZLER, tenor, Royal Opera, Karlsruhe.

CAVALLIERE MARIO SAMMARCO, baritone, formerly Metropolitan Opera Co. and Covent Garden.

HEINRICH HENSEL, Dramatic Tenor.

PUTNAM GRISWOLD, basso, formerly Metropolitan Opera Co., Berlin Royal Opera and Covent Garden.

\*MARGUERITA SYLVA, Carmen in the guest performance of Caruso at the Berlin Royal Opera.

MARGARETTE MATERNAUER, mezzo-soprano, Metropolitan Opera, New York.

\*HELENA FORTI, soprano, Dresden Royal Opera.

MARY CAVAN, soprano, Hamburg Opera and Chicago Opera Co.

Hamburg, Stadt Theatre.

INSTRUCTION GIVEN IN ENGLISH, GERMAN, FRENCH AND ITALIAN

The names marked \* are those of pupils of Mme. Emerich.

\*Telephone Amt. Pfalzburg No. 2067

BERLIN, W.W. Nicolbergerplatz 1

### May Marshall Cobb and the Critics.

May Marshall Cobb, the young lyric soprano, of Pittsburgh, Pa., who has won distinction with the Boston Symphony Orchestra and other leading organizations throughout the country, is the recipient of the following commendations from the press in different cities where she has been heard and always with great success:

May Marshall Cobb, the soprano soloist, gave the mad scene from "Lucia" in very effective style, both as regards the dramatic requirements of this exacting number and the formidable vocal gymnastics which it demands. She executed the difficult passage work of the cadenza flawlessly and with notable richness of tone and grace of interpretation. The artist received tremendous applause and was forced to repeat the number. In the second part Mrs. Cobb sang "Highland Mary," by Bartlett, and "The Birthday," by Woodman, and as an encore gave Homer's delicious "Banjo Song."—Pittsburgh Chronicle-Telegraph.

May Marshall Cobb again won a distinct place by the artistic interpretation of her numbers. In the aria, "Mare! Potente Mare!" from Oberon, her vocal and dramatic ability were most clearly shown; and her lyric voice was also heard to advantage in the sextet from "Lucia" and Rossini's "Inflammatus," from the "Stabat Mater."—Beaver Daily Times.

May Marshall Cobb, of Pittsburgh, a gifted soprano, gave a delightful song recital before the Woman's Club. Her selections were well chosen from the catalogue of Chopin. Mrs. Cobb has a most pleasing lyric soprano, easy flowing and graceful, and made an excellent impression by her efforts.—Pawtucket (R. I.) Times.

May Marshall Cobb sang an aria from Handel's "Il Penseroso," and songs by Gretry, Debussy and Henschel. She has a beautiful voice of lyric quality, and responded to enthusiastic applause with a song by Horatio Parker.—Pittsburgh Gazette-Times.

May Marshall Cobb, the Pittsburgh soprano, who sang with the Musical Festival Society Orchestra of New York on Friday night, strengthened the favorable impressions made on previous appearances. She is a singer of much charm and intelligence. Mrs. Cobb was compelled to repeat the finale of her aria and responded to several encores after her final group of songs.—Pittsburgh Gazette-Times.

Mrs. Cobb is adding to her popularity with every appearance. She is a singer of note, and the possessor of a very sweet and charming voice.—Connellsville Courier.

The singing of May Marshall Cobb, of Pittsburgh, was splendid and her numbers highly applauded, notably the aria from "Romeo and Juliet."—Uniontown Tribune.

May Marshall Cobb, in the difficult soprano solos, had a great deal of work to do, but proved equal to every demand upon her voice. It is of a beautiful, clear quality, and of great range, while her breath control is splendid. She has a most pleasing stage presence, and from her first number won her audience.—New Castle News.

The excellent program given by May Marshall Cobb last evening in Carnegie Lecture Hall was well received. Mrs. Cobb's work is always of the best and highly appreciated by all—especially by those who can appreciate what artists call "finish." Mrs. Cobb sang twenty-one songs entirely from memory, and her voice was as fresh and beautiful in the last song as in the beginning.—Pittsburgh Chronicle-Telegraph.

The Wolff Festival Orchestra, assisted by May Marshall Cobb, gave one of the most varied and delightful musical events of the season. Mrs. Cobb, the soprano, sang the mad scene from "Lucia" in voice and style that elicited the warmest commendation. Her voice took the notes in the beautiful flute obligato with a clearness and precision that was splendid. In the second group of songs, her "Cécilie," by Strauss, and "The Rosary," of Nevin, were received with an ovation.—Pittsburgh Gazette-Times.

The singing of May Marshall Cobb, of Pittsburgh, Pa., in the concerts at the Athenaeum on Tuesday and Wednesday evenings

was splendid. Mrs. Cobb has a delightful stage presence and a charming personality, and carried the audience with her from the first. Her numbers were interpreted with much taste. The "Romeo and Juliet" aria was repeated on Wednesday evening by request. Nantucket is fortunate in having such a treat of music.—Nantucket (Mass.) Inquirer and Mirror.

May Marshall Cobb took the soprano solos. She sang in good form, displaying a voice of considerable compass and strength.—Worcester (Mass.) Telegram.

May Marshall Cobb gave a song recital before a large and enthusiastic audience at Hamilton Hall, assisted by Carl Malscherek, violinist of the Pittsburgh Orchestra. Mrs. Cobb sang a number of songs which fully exhibited the beautiful quality and unusual range of her voice. During the evening she won a host of admirers in being able to sing a number of French, German and English songs. One of her best numbers was Strauss' "Cécilie," a dramatic love song, which showed a wonderful reserve power and clearness of expression.—Pittsburgh Dispatch, December, 1909.

(Advertisement.)

### Some Bathers.

In the accompanying picture there are shown Hazel Eden Mudge, soprano, of Chicago, with her professional



HAZEL EDEN-MUDGE, SOPRANO, AND HER PROFESSIONAL PUPIL, FERN GRANT, WITH A FRIEND IN BATHING.

pupil, Fern Grant, and a friend, who were "snapped" while bathing at Chicago.

### Marcella Craft's Munich Farewell.

Marcella Craft, the young California soprano, who for the past four years has been one of the leading singers at the Royal Opera in Munich, will open her American concert tour in November on the Pacific Coast, under the management of Concert Direction M. H. Hanson. After

her last performance in Munich, on June 26, the press commented as follows on her departure:

Among the artists leaving our opera with the close of the season we must count the court opera singer, Marcella Craft. Miss Craft, who is going to America, sang to us for the last time that part which she interprets with heart and soul, and with such delicacy of feeling and such genuine national coloring—Madame Butterfly. With this character she has won for herself as many true admirers as with her other roles—Mimi, Traviata, Secret of Suzanne, Sofie, and Margarete. In all these parts she carefully and strictly avoids that cheap display of virtuosity characteristic of our modern conventional opera princesses, and interprets the very spirit of these roles. She dives down to the very depths of that which is human in the character, and proves in every part she plays not only the perfect virtuosa, but also the thinking artist.

During the five years that she has been with us the singer whose soprano voice, with its unique timbre, so full of nerve and pith, did not at the very first show in its full splendor, has done full honor to her vocal teacher, Jacques Stückgold. One fact is certain, the Royal Court Opera of Munich is losing a most valuable member in Marcella Craft, for she is not only a highly gifted artist who is at home in every part entrusted to her; Marcella Craft is far more than that! She is what very few artists are nowadays, she is a personality, an individuality in her art, both as a singer and as a dramatic artist. The well filled house enthusiastically applauded the departing artist, who was called to the footlights over and over again.—Münchener Zeitung, June 27, 1914.

Last night we witnessed the farewell performance of a departing member of our opera ensemble, in Madame Butterfly. It is strange that there was no official notice of this important fact from the office of our theatre informing us that a member of our opera ensemble was about to leave after five successful years on our stage. These authorities are not generally so silent, rather the opposite! But in spite of that strange silence, the theatregoing public of Munich knew that Marcella Craft was to appear before them for the last time in the part of Madame Butterfly, on the stage which she had taken by storm five years ago. And a sold out house proved to the young artist better than anything else could that she had indeed won the hearts of the Munich public, and showed her how deeply they felt the loss and regretted her departure.

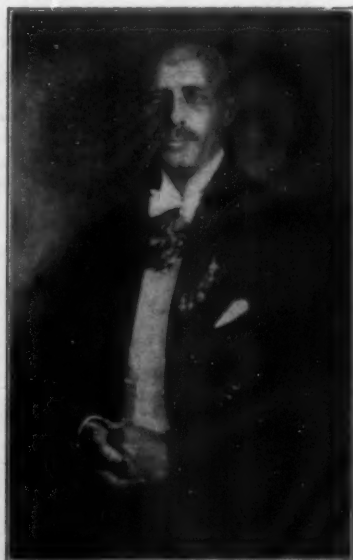
When Marcella Craft, the pronounced favorite of the Kiel public, came as a guest to Munich with a view to being permanently engaged, there was but one opinion as to her great talents. The artistic public was unanimous in its praise of the young artist's wonderful gifts. And they were right. Marcella Craft's art has blossomed forth, and she now offers her audience the ripe fruits of true art matured by conscientious work and careful thought. Her conception and interpretation of such trying roles as Margarete ("Faust"), Mimi ("Bohème"), her Traviata, her Butterfly, speak to the heart. Nor was she less successful as interpreter of Strauss' characters, in some of which she is indeed magnificent. Her rendering of Sophie in the "Rosencavalier" is excellent; and though in the title role of "Salomé" her conception of the part differs from the usual one, there is not one of her rivals or critics but must admit that the manner in which the youthful artist has thought out the part and the manner in which she interprets it prove the deep earnestness and the concentrated thought bestowed upon the psychology of that character.

Not one but deeply regrets her going from Munich, leaving us to deplore the loss of an artist to whom her art is sacred, both in her capacity as a singer and as an actress. She is as modest as she is truly great—hence her success!

We are told that Marcella Craft is about to return to her home in America. May we cherish the fond hope that when she has earned her laurels there, and has thus risen in the eyes of America's "art critics and art connoisseurs" she will return to Germany and again delight us with her great art. We will tell her right now that she may reckon upon a more than hearty welcome here!

We must add that the manner in which Marcella Craft enacted the scenes depicting the heartfelt anguish of "poor little Butterfly," wedded to the characteristics of a little Japanese mother, went right to the hearts of the audience. She was herself and, as usual, did full justice to the trying part.—Münchener Neueste Nachrichten, June 28, 1914. (Advertisement.)

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# CHICAGO HAS SUMMER SEASON OF GRAND OPERA.

Six Weeks Will Be Devoted to Interesting Repertoire at Ravinia Park—Principal Artists Are from New York Century Opera Company—Other Timely Brevities.

Chicago, Ill., August 1, 1914.

The grand opera season at Ravinia Park opened Monday evening, July 27. The repertoire for the season of six weeks will include "La Boheme," "Martha," "Tales of Hoffmann," "Madama Butterfly," "Carmen," "Pagliacci," "Jewels of the Madonna," "Secret of Suzanne," "Mignon," "Faust," "Louise," "Tosca," "Cavalleria Rusticana," "Manon," "Lucia" and "Lohengrin." The orchestra is made up of members of the Chicago Symphony Orchestra, under the direction of Carlo Nicosia. The principal artists are from the Century Opera Company, of New York. Beatrice la Palme, the well known soprano, heads the list of singers. Francesco Daddi, the buffo tenor of the Chicago Grand Opera Company, has also been engaged.

## ESTHER PLUMB'S SUMMER.

Esther Plumb, the well known contralto, who is now under the management of Gertrude V. O'Hanlon, will spend most of the month of August in Davenport, Ia., and thereabouts. Previous to leaving for Davenport Miss Plumb made frequent trips to the same town to teach a vocal class and among her students are several who, during the fall, will give individual recitals. Miss Plumb also was doing some special teaching, going at intervals of two or three weeks to stay several days at the home of a prominent Detroit lady. As Miss Plumb expressed it, "Our lessons are mixed with much motoring and the visits are a delight."

This coming season Miss Plumb is going to make another trip to the Pacific Coast, the tour starting in February. The popular contralto already has been engaged to appear

as Delilah in "Samson and Delilah" at Tiffin, Ohio, and her manager reports heavy bookings.

## MARION GREEN IN THE EAST.

Marion Green, well known basso, has gone East to do some singing. He will visit New York, Boston, Prides Crossing and Portland, Me. He is now introducing a new song that was especially written for him by John A. Carpenter, who was inspired to write it by the success Mr. Green had with his "Don't Cease," and it is in the Dorset dialect also.

## ERNEST BRIGGS TO BOOK TOUR FOR IRMA SEYDEL.

Ernest Briggs announces that he will arrange an extensive American tour for Irma Seydel, the eighteen year old violinist, who is now having such success in European centers. Miss Seydel has been booked to appear with the Boston Symphony and New York Symphony Orchestras and has engagements in Canada and from Baltimore to Lincoln, Neb., including her Chicago recital, which will be given in the Metropolitan series at the Fine Arts Theatre, on March 14, 1915.

## NEXT MACBURNIEY STUDIO RECITAL.

Grace Ann Yager, soprano, assisted by John Doane, accompanist, will give the third program in the MacBurniey studios on Monday evening, August 3. Her program will be made up of Shakespeare songs.

## JESSIE DEVORE AT LA CROSSE, WIS.

Jessie Devore, violinist, played a return engagement at La Crosse, Wis., Normal School on July 23. Nicholas Devore, her husband, was at the piano and the numbers rendered included the Edward Grieg sonata in C minor, the Max Reger Intermezzo from sonata in A major, Svendsen's Romance, the Tchaikowsky Canzonetta, César Cui's "Orientale," Tor Aulin's "Humoresque," Fritz Kreisler's "Caprice Viennoise," Gena Branscombe's "A Memory," Romance by Nicholas Devore, and Felix Borowski's Mazurka. From reports at hand Mrs. Devore met with her customary artistic success.

## NATIONAL SYMPHONY AND STEINDEL ORCHESTRAS IN CONCERT.

On Friday evening, July 24, a representative of the MUSICAL COURIER went to the Midway Gardens in order to listen to the heralded National Symphony Orchestra, and also to get a view of the newly built and as yet unfinished building, which surrounds the garden. Much honor goes naturally to the architect, who has built a most stupendous and artistic summer resort, which will give new eclat to the South Side and impress the visitors as being one of the most remarkable restaurants the world over. A quarter of a million dollars has already been expended on the buildings and probably another quarter of a million will have to be expended before all the build-

ings are completed. The representative was informed that on Saturday and Sunday 6,000 people are fed, and this without using any of the inclosed dining rooms, which are also beautiful. The building is modern in every respect; the statuary is in the so called cubist class and the lighting effects are marvelous, and everywhere the eye finds delight and repose.

As this writer did not go especially to the Midway Gardens to give a report of the gardens, but rather to review one of the concerts, this introductory note is deemed sufficient to show that the Midway Gardens has a restaurant which can be equaled but not surpassed in this part of the country. The same unfortunately cannot be said of the orchestra. On the date above mentioned a Wagner program was rendered in a manner which left very much to be desired. The representative was surrounded by South Side musicians, some of whom tried to influence his opinion of the poor playing heard by saying that "probably atmospheric conditions made the orchestra play out of tune most of the evening." As a matter of fact, the viola players were guilty of playing off pitch on more than one occasion and carried with them some of the brasses—a very poor choir, by the way, but not inferior to the balance of the orchestra, which, as a matter of record, can be classed only as a second rate orchestra, judging that body, of course, from their playing on this occasion.

The conductor, Max Bendix, may conduct light operas or lighter numbers well, but when it comes to greater works he seems to be ill at ease. His tempi was far from those we are used to in this part of the country from such masters of the baton as Campanini, Stock and we might say Arthur Nikisch, Emil Oberhoffer and many others, whose tempi as well as interpretations for Chicagoans are accepted as classic. On Friday last a huge audience was present, but in the part of the concert heard by this reviewer not one encore was given or even asked.

If the National Symphony Orchestra, which came to birth two months ago in Chicago, intends to stay as a permanent factor or as a summer orchestra, it must improve greatly, as certainly it does not compare favorably with the Steindell Orchestra, heard also by this reviewer last week at the Bismarck Garden.

The National Symphony Orchestra has a good concertmaster in Guy Woodward, likewise the Steindell Orchestra at the Bismarck has an excellent concertmaster in Alexander Sebald, who will act in the same capacity in the Chicago Grand Opera Company Orchestra this coming season. Outside of the concertmaster the National Symphony Orchestra players are weak, while Steindell's men are homogeneously good. It is true that the writer did not hear Steindell's orchestra in a Wagnerian program, but in light numbers, taken from popular operas or musical comedies, yet the orchestra at the Bismarck gave pleasure, and that is all one may ask from any orchestra during a hot spell. Steindell and his men were well rewarded in their efforts by numerous encores, which were richly deserved.

## BETTINA FREEMAN IN CHICAGO.

It was reported on Michigan avenue last week that Bettina Freeman, one of the newly engaged artists for the coming Century Opera season in New York, was spending her summer vacation in Chicago. Miss Freeman has been singing dramatic roles at Covent Garden for two seasons. The rumor that Miss Freeman was in Chicago could not be either confirmed or denied, as her whereabouts are unknown to this department.

## ARTHUR MIDDLETON TO SING AT UNIVERSITY OF CHICAGO.

A special recital will be given by Arthur Middleton, basso of the Metropolitan Opera Company, next Monday evening, August 3, under the auspices of the University of Chicago, at Leon Mandel Assembly Hall.

## OPERA GIVEN IN ESPERANTO.

At the Young Men's Christian Association auditorium on Thursday evening, July 23, Von Suppe's "The Beautiful Galathea," which translated in Esperanto is called



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"Belega Galateo," was given by a company made up of Bohemian singers. Mr. Chapek directed the orchestra.

#### NEW AMERICAN CONSERVATORY CATALOGUE.

The new catalogue of the American Conservatory, just received, is one of the handsomest books of that kind that has claimed the attention of this office. Not only is it unexcelled in design and workmanship, but it is good reading. From it one gathers that the conservatory has had a splendid year, resulting in the largest registration in its history, the number of non-resident pupils also exceeding that of the previous year. Several new members for the faculty have been engaged, the most important being that of Walton Pyre, as director of the School of Expression. Mr. Pyre is an artist of recognized standing, having filled stage engagements with some of the greatest dramatic artists of the day, such, for instance, as Otis Skinner, Ada Rehan, William Norris, Henry Kolker, Helen Ware and others. He has also had a large and successful experience on the lyceum platform as a reader. For the past few years Mr. Pyre has conducted an excellent school for expression and the drama at Milwaukee and Minneapolis.

An engagement of no less importance is that of Leon Marx, the distinguished violin virtuoso and teacher. Mr. Marx is well known as an artist.

Helena Stone Torgeron, the accomplished harpist, will be a member of the faculty, also Harris R. Vail, a brilliant young pianist.

The new school year will begin Thursday, September 10.

#### Carl Bernthaler's Busy Summer.

Carl Bernthaler, the genial conductor of the Pittsburgh Festival Orchestra, who is shown in the accompanying snapshot gazing upward as though he expected a great inspiration to drop down upon him from the skies, has been very busy of late with the concerts which the orchestra has



CARL BERNTHALER FINDING INSPIRATION.

been giving on the Schenley lawn, Pittsburgh. These events are more popular than ever before, which is saying a great deal, for they have always drawn largely upon the music loving people of Pittsburgh.

The soloists this year have been well known and thoroughly enjoyed. Among the recent vocalists was Emma Loeffler, dramatic soprano, who made a decidedly favorable impression upon the audience. Mr. Bernthaler is doing splendid work and Pittsburgh may well be proud of the Festival Orchestra and its conductor.

#### The Lady and the Lion.

These two interesting illustrations represent Djane Lavoie Herz, the well known Canadian pianist (who is to tour the United States next season under the Hanson management), visiting the "Marzocco" sculpture by Donatello, in front of the Palazzo Vecchio, in Florence, Italy, and the Fountain of Neptune (work of Ammanati, 1575) on the Piazza della Signoria, also in Florence. It will be



DIJANE LAVOIE HERZ.

At the Fountain of Neptune, work of Ammanati (1575) on the Piazza della Signoria in Florence. At the "Marzocco" by Donatello in front of the Palazzo Vecchio in Florence.

seen that the doughty pianist is as little afraid of the leonine beast as she is of the mighty man of bronze. "The

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only fear I ever know," says Mme. Lavoie-Herz, "is that I may not be able to give to my audiences all that I feel and all that struggles in me for expression."

#### Carl D. Kinsey Down on His Farm.

The accompanying picture was made on a post card and shows Carl D. Kinsey, business manager of the Chicago



"DOWN IN THE CORNFIELDS."

Apollo Club and the North Shore Festival, down on his "old farm" at Churubusco, Ind., plowing corn.

#### Zoe Fulton with Orchestra.

Zoe Fulton, the well known prima donna contralto, has been engaged to sing at the concert of the Pittsburgh Festival Orchestra on August 6. These concerts, which are given on the Schenley lawn, Pittsburgh, are among the most popular events of the summer and are attended by



ZOE FULTON PICKING CHERRIES ON A FARM NEAR PITTSBURGH.

music lovers who are present in large numbers. At this concert Miss Fulton will sing two arias.

The accompanying picture shows Miss Fulton "down on the farm" near Pittsburgh, and from her well filled pail she is offering some lucky person a cherry.

#### Dudley Buck Continues Busy.

One morning last week a representative of the MUSICAL COURIER called at the studio of Dudley Buck, in Aeolian Hall, New York, for the purpose of having a little chat with this eminent vocal teacher, a pleasure which can rarely be enjoyed during the height of the winter season. Much to the caller's astonishment Mr. Buck was found to be fully as busy as though it were January instead of July. However, between lessons, Mr. Buck managed to spare a few moments to say a few words to the caller. When the latter expressed his surprise at finding Mr. Buck so busy in the middle of the summer, and asked whether it just happened that day or if this was the way it had been going on, he was informed that Mr. Buck had been teaching at this rate all summer, and was shown the schedule of the time to be devoted to teaching up to the middle of August. Mondays, Wednesdays, Thursdays and Saturdays until that period are entirely taken up with the many ambitious pupils who have remained in town this summer to profit by Mr. Buck's instruction.

Tuesdays and Fridays might also show such a list, but Mr. Buck felt that he was entitled to a little vacation slipped in between his working days. From August 15 to September 15 Mr. Buck is going to take a "real" vacation, and has promised Mrs. Buck not to go near 27 West Forty-second street during that time.

Among his many pupils Mr. Buck has had students who have become well known to the music loving public, not only of New York, but many other cities, both far and near. During the coming winter, many of his well known pupils will be heard, and from time to time the readers of the MUSICAL COURIER will be informed of their progress.

#### Kind Words for Opera.

No form of artistic enterprise has evoked so much controversy, so much envy, hatred, malice and all uncharitableness, so much pleasure, so much misery, as opera.—Felix Borowski, in Chicago Record-Herald.



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### Some Bispham Thoughts.

In a recent issue of the St. Louis Republic (July 19, 1914), there appeared the following:

Copies of The Republic containing the vocal standard as adopted by the Missouri Music Teachers' Association have been sent to several leading musicians in this country and Europe, with the request that they write for publication their views of any phase of the question in which they are interested.

A most interesting answer has been received from the great American baritone, David Bispham. His letter follows:

Your remarks anent the standard recently adopted by the Missouri Music Teachers' Association, as a guide to the qualifications of those about to become teachers of singing, interest me greatly and are most apt.

But suppose I were to present myself—unknown to the examiners—I wonder what would happen to me—for, as I was brought up among strict Friends—Quakers—I cannot play a note upon the piano; I do not accompany myself in even the simplest of my songs. So I should fail in the first requirement; and also in the second, for the little harmony I tried to learn was so much Greek to me, and worse than mathematics.

Suppose I had a friend at court who got me to sing before the examiners and they said, "Well, as he can sing he should be able to impart his knowledge to others; so he may have a certificate."

But when pupils came to me, what then? I have but a limited knowledge of the anatomy of the throat and nose, and do not think that a singer needs to bother at all about the names that have been given to the parts of his vocal machinery. So there again a pupil might well say: "This man can't write music, or play the piano, and he doesn't teach me about my throat; he is no good."

The latter assertion might prove to be correct, to be sure, but in reply to the others, I would say: "Young man, with years of interested hard work on a voice of limited range, I learned to play upon that instrument so that now I have a range, when at my daily practice, of three full octaves—from A flat to A flat."

I have had twenty-three years of constant work before the most exacting publics of Europe and America, in oratorio, opera, song recitals, acting and declamation, and I am as fresh today as when I began to sing professionally and can stand ten times the effort I could then. How can this be accounted for?

Why, I learned how to sing first, before I became a singer; I also learned what to sing and how to sing it; but much of that came later, and I am still learning.

When I am induced to give any lessons at all, I put an accomplished musician at the piano and devote my whole attention to the endeavor so to train my pupil that he may have his mind aroused to the necessity of learning how to sing, what to sing and how to sing it.

The field is very large and must be intelligently cultivated. The time has passed when mere voice will suffice. The singer must have intelligence and education, and should be a gentleman or a lady, able to hold his or her own in the company of the elect in the great world of art.

Singing is not a "get-rich-quick" occupation; it is one of the very hardest things in the world to do; but it looks so easy that it attracts multitudes, most of whom are totally unfit to appear before the public. These are generally taught by those who cannot sing themselves. But stop! Has the Music Teachers' Association thought about that?

If my opinion is worth anything it is this: The first and great requisite for a singing teacher is to know how to sing well. The next is to be honest and not, for the sake of gain, induce pupils to believe they can sing in public, for it is plain that not one in a thousand ever can hope to make a career.

And there are many other requisites than the excellent ones set down by the association.

A MUSICAL COURIER representative interviewed David



DAVID BISPHAM.

Bispham on the subject of his letter written to the St. Louis Republic (as quoted above) and the celebrated baritone made these additional remarks:

"One of the strange things about singing is that so many people approach the subject with an utter lack of intelligence; and it is amazing that, among the requirements of the Missouri Music Teachers' Association for singing

teachers, their ability as singers is not insisted upon. They are required to play a little on the piano, to know something of harmony, physiology and psychology; but to know how to sing? That is about the last thing in the world, seemingly, to be considered.

"I feel that the attention of all teachers of singing should be called to this, for in my opinion it is a very important matter. It is obvious that a teacher of the violin, piano, organ, or what not, must be able to play upon his instrument before setting up as an instructor of others; yet there are thousands of singing teachers who cannot, and never could sing.

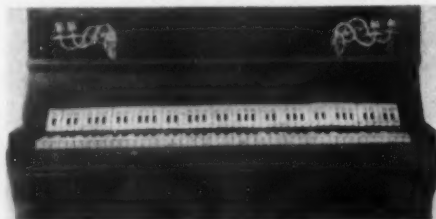
"To learn to play the violin one must engage a good violinist, is it not so? How is that difficult instrument to be taught by an ignoramus? The idea is preposterous! Only a violinist can teach the violin, and it is but common sense to require of singing teachers that they shall be—or shall have been—singers of experience, and know how to use and train that most complex and perplexing instrument, the human voice.

"Here is a letter to me from a person connected with a well known school of music, asking my opinion as to 'whether a singing teacher should himself be a singer, and if so, why?' My answer, as may be expected, is 'Yes'; and, among the many reasons why, one of the foremost is that it is high time that we in this country began to discountenance the incompetence and charlatanism that is so prevalent everywhere, in all occupations. Besides, why shouldn't a singing teacher know how to sing?

"The attitude of millions who are casting about for a means of livelihood—without any fitness or preparation, for anything—seems to be, 'I cannot work, to beg I am ashamed. Oh, I know; I guess I'll teach singing.'"

### A Mild Revolutionist.

Reports have been coming to America about the "invention" of Frank Choisy, a Swiss, who claims to have made



THE "NEW" PIANO.

the study of the violin and the piano easier by adjusting frets to the former and an explanatory numbered keyboard diagram to the latter. Pictures of the devices are shown



THE "NEW" VIOLIN.

herewith and after glancing them over old school music teachers will hardly find anything to alarm them into fear of the destruction of their profession.

### Mendelssohn in Waterloo Road.

The Church of St. John's, Waterloo Road, now appealing for funds for restoration, has an interesting association with Mendelssohn. The late R. J. Horsley, R. A., tells in his reminiscences how the great musician, while staying with a friend on Denmark Hill—in the house where he wrote the "Spring Song"—was induced to go to St. John's one Sunday morning and give a recital on the organ. On reaching the organ loft Mendelssohn was annoyed to find himself exposed to the full view of the congregation, and vented his displeasure in a thunderous improvisation which greatly startled the worshippers, used as they were

to the "subdued" music then in vogue. Not being in the secret, they were still further surprised when the music ceased and the eccentric performer sprang up, clapped on his hat, and abruptly left the building.—Westminster Gazette.

### Sabatini's Views on Helen Bixby Wetzel.

Helen Bixby Wetzel, the young coloratura soprano who is now appearing with several Italian grand opera companies in Italy, is shown in the accompanying picture on board the steamer Saxon.

Miss Wetzel's work has all been done in the famous old school of Sabatini in Milan. Maestro Sabatini in writing



HELEN BIXBY WETZEL ON BOARD THE STEAMER "SAXONIA."

to her stated: "With your exquisite talents I predict a rapid career." He requested her to take the name of Antonelli, that of his aunt, one of the most famous singers of her day in Europe. Mme. Sabatini, who was one of the most beloved singers in Southern Europe and who has brought many singers to a successful career, says: "She has all the requisites necessary to make a good career—that is, a good voice, splendid agility, talent and a wonderful memory—and I love her for her courage, her innocence and her beautiful disposition."

### Von Ende School Summer Recitals.

The fifth of the series of recitals of the summer session at the von Ende School of Music, New York, on Wednesday afternoon, July 29, at 4 o'clock, was a piano recital by pupils of Hans van den Burg, the following program being presented:

Impromptu .....	Schubert
Edith Louise Bonito.	
Fantasia Impromptu, op. 66.....	Chopin
Allegro from Sonata, op. 10, No. 2.....	Beethoven
Arthur W. Nesbit.	
Scherzo .....	Chopin
Etude, op. 25, No. 1.....	Chopin
Lena Golden.	
Prelude in C sharp minor.....	Chopin
Etude in G flat (on the black keys).....	Chopin
Etude in C major.....	Chopin
Bernice Maudsley.	
Ballade in G minor.....	Chopin
Harold Bender.	

The sixth and last recital will be held by Lawrence Goodman today, Wednesday, August 5, at 4 o'clock.

### Victor Harris and Gogorza.

Victor Harris sends to the MUSICAL COURIER greetings from Etretat and writes that he spent the month of June in Paris, where he gave a number of lessons, among them an hour daily to Emilio de Gogorza. He planned at the time of writing to remain in Etretat until the end of August and spend September in Scotland, returning to America on the steamship Aquitania, September 26. But this was written before the declaration of war, which will probably change Mr. Harris' plans. No doubt he may be expected home as soon as a transport can be found to bring him here.

### Musical Terms.

Chairman (at concert): "Ladies and gentlemen, Miss Discordant will now sing 'Only Once More.'"

Sarcastic Critic: "Thank goodness for that!"

Chairman (coming forward again): "Ladies and gentlemen, instead of singing 'Only Once More,' Miss Discordant will sing 'For Ever and Ever.'"

The critic collapsed.—Royal Magazine.

"Ughlu," a romantic opera in three acts, by Adolf Piskáček, was heard recently in Prague.

# The PROGRESS of AMERICAN MUSIC

[This department is designed by the MUSICAL COURIER to be as complete a record as possible of the public performance all over the world of the works of composers born in the United States. The department will be published weekly and contributions are solicited from any source whatsoever to help make the record all-encompassing. The clippings and programs sent must report concerts which have actually taken place and must be of recent date.

However, advance notices and advance programs will not be considered. The data submitted must also include the place and date of performance and the names of the performers, and, before all things, it should be remembered that composers not born in the United States are ineligible for the MUSICAL COURIER list. All communications referring to this department must be addressed:—"American Composition Editor," MUSICAL COURIER, 437 Fifth Avenue, New York, N. Y.]

Buck, Dudley—"Te Deum in B minor" (organ), played by J. Clarendon McClure, First Presbyterian Church, Scranton, Pa., February 13, 1914.

Cadman, Charles Wakefield—"Legend" (organ), played by Charles H. Martin, Franklin Street Methodist Episcopal Church, Johnstown, Pa., February 8, 1914.

—"The Moon Drops Low" (song), sung by Elizabeth Luthringer, Pittsburgh, Pa., February 18, 1914.

—"At Dawning" (song), sung by Beatrice McCue, the Assembly Salon, Plaza Hotel, New York, February 5, 1914.

Campbell-Tipton—"A Spirit Flower" (song), sung by Kathleen Howard, Chaminade Club concert, Providence, R. I., January 5, 1914; sung by Oscar Seagle, Studebaker Theater, Chicago, January 5, 1914; sung by Eva Egarter, International Musical Union concert, Paris, January 8, 1914; sung by Betty Lee, Waldorf-Astoria, New York, January 12, 1914; sung by H. S. Barnard, New Century Club, Detroit, Mich., January 12, 1914; sung by Nina Bolman, song recital, Hartford, Conn., January 15, 1914; sung by Ellison van Hoose, First Presbyterian Church concert, Bloomfield, N. J., January 15, 1914; sung by Maude Fenlon Bollman, Wyoming Musical Club, Cincinnati, Ohio, January 20, 1914; sung by Grace Kerns, Lowell Choral Society, Opera House, Lowell, Mass., January 27, 1914; sung by Mrs. King Clark, Berlin, January 17, 1914; sung by Herbert Mason, studio recital, New York, January 27, 1914; sung by Edith Ayer McCullough, faculty concert, Bliss School, Oak Park, Ill., January 27, 1914.

—"Rhapsodie" (song), sung by Oscar Seagle, Studebaker Theater, Chicago, January 5, 1914; sung by Alice Preston, Berliner recital, New York, January 7, 1914; sung by Mildred Potter, Symphony Orchestra concert, Kansas City, January 6, 1914; sung by Oscar Seagle, Cecelia concert, New York, January 20, 1914; sung by Mrs. King Clark, Berlin, January 17, 1914. —"If I Were King" (song), sung by John Barnes Wells, Evanston Auditorium, Evanston, Ill., January 21, 1914; sung by John Barnes Wells, Friday morning musicales, Hotel Statler, Cleveland, Ohio, January 16, 1914; sung by John Barnes Wells, Hotel Astor, New York, January 29, 1914.

—"Sonata Heroic," "The Four Seasons," suite (piano), played by Paul Loyonnet, Salle Erard, Paris, January 9, 1914.

—"A Fool's Soliloquy" (song), sung by Charles W. Clark, song recital, Salt Lake City, Utah, January 9, 1914; sung by Charles W. Clark, Seattle, Wash., January 25, 1914; Cavallo Symphony Concert, Denver, Colo., January 6, 1914.

—"Tis All I Ask" (song), sung by Robert Goetschalk, studio recital, Aeolian Hall, New York, January 27, 1914.

Carpenter, John Alden—"The Cock Shall Crow" (song), sung by Beatrice McCue, Stetson University Auditorium, Deland, Fla., February 12, 1914.

Foerster, Adolph M.—"Exultation" op. 37 (piano), played by Mrs. A. Gleason, Pittsburgh, Pa., February 18, 1914.

—"Postlude in D minor" (organ), played by J. Clarendon McClure, First Presbyterian Church, Scranton, Pa., February 13, 1914.

—"Prelude in D flat," "Nocturne in C minor," "Epigram in A flat," "Postlude in D minor" (organ), played by J. Clarendon McClure, First Presbyterian Church, Wilkes-Barre, Pa., February 1, 1914.

—"Out of the Deep" (anthem), sung by the choir, First Presbyterian Church, Wilkes-Barre, Pa., February 1, 1914.

—"Praise Ye Jehovah" (song), sung by Mrs. J. A. Harkness, First Presbyterian Church, Wilkes-Barre, Pa., February 1, 1914.

—"When All Thy Mercies," "Christ Our Cornerstone" (anthems), sung by chorus choir, Franklin Street Methodist Episcopal Church, Johnstown, Pa., February 8, 1914.

—"Epigram" (organ), played by Charles H. Martin, the Franklin Street Methodist Episcopal Church, Johnstown, Pa., February 8, 1914.

—"Alone" (song), sung by Carl H. Rupprecht, Warford School of Music, Morristown, N. J., January 30, 1914.

—"At Night," "Calm Be Thy Sleep," "Song of Hope," "Row Gently, My Gondolier," "The Daisy," "In March," "The Water Lily," "Through the Wood" (songs), sung by Minnie Stowell Wallace, MacBurney Studios, Fine Arts Building, Chicago, February 9, 1914.

Foster, Fay—"Star Tracks," "Sleep Song," "Fairy Castles," "Winter Butterflies," "On Dress Parade" (songs), sung by Louise MacMahon, the Assembly Salon, Plaza Hotel, New York, February 19, 1914.

—"Con Amore," "Maria Mia," "Serenade in Seville" (songs), sung by Ellison van Hoose, the Assembly Salon, Plaza Hotel, New York, February 19, 1914.

Foster, Stephen—"Variations on Suwanee River" (organ), played by Charles H. Martin, Franklin Street Methodist Episcopal Church, Johnstown, Pa., February 8, 1914.

Freeby, Grace Adele—"My Dearest Wish" (song), sung by Isobel Carol, Mason Opera House, Los Angeles, Cal., February 5, 1914.

Federlein, Gottfried H.—"Scherzo Pastorale" (organ), played by Roland Diggle, Cathedral of St. John, Quincy, Ill., February 8, 1914.

Fryfinger, J. Frank—"Meditation" (organ), played by Roland Diggle, the Cathedral of St. John, Quincy, Ill., February 8, 1914.

—"Benediction Nuptial" (organ), played by Roland Diggle, the Cathedral of St. John, Quincy, Ill., February 22, 1914.

Gerrish-Jones, Abbie—"Song of the Archer," "Rabia," "Crossing the Bar," "Windy Nights," "Spanish Serenade," "My Dear Little Irish Rose," "Impatience" (songs), sung by Jack E. Hillman, California Club, San Francisco, Cal., February 24, 1914.

—"Somebody's Dear Eyes," "Cradle Song," "The Meadow Lark" (songs), sung by Maud Goodwin, California Club, San Francisco, Cal., February 24, 1914.

—"At the Piano," "Persian Lullaby," "A Song of May" (songs), sung by Harry Ardery, California Club, San Francisco, Cal., February 24, 1914.

—"If I Were Thou," "The Hepatica and the Bee" (songs), sung by Mrs. Joseph Keenan, California Club, San Francisco, Cal., February 24, 1914.

—"The Night Is Alive With Song," "Little Brown Eyes," "The Sleepy Chillum Tune" (songs), sung by Serena Bland, California Club, San Francisco, Cal., February 24, 1914.

—"Voice of the Violin," "The Water Sprite," "What Shall I Sing to Thee" (songs), sung by Mrs. Harry Hunt, California Club, San Francisco, Cal., February 24, 1914.

Gilberté, Halbert—"Two Roses" (song), sung by Grace Wheeler Duncan, Warford School of Music, Morristown, N. J., January 30, 1914.

—"Two Roses," "Minuet Phyllis," "Allegro," "Ah, Love, But a Day" (songs), sung by Charlotte Lunl, the Assembly Salon, Hotel Plaza, New York, February 19, 1914.

Grunn, Homer—"Life's Meaning" (song), sung by Mrs. L. J. Selby, the Ebell Club, Los Angeles, Cal., February 2, 1914; sung by Mrs. L. J. Selby, Blanchard Hall, Los Angeles, Cal., February 27 and 28, 1914; sung by Isobel Carol, Mason Opera House, Los Angeles, Cal., February 5, 1914.

—"Hopi Indian Dance—"Toalouwa," op. 16, No. 2, (orchestra), played by the Orpheum Symphony Orchestra, Los Angeles, Cal., January 26, 1914.

Hawley, Charles Beach—"O Praise the Lord" (anthem), sung by chorus choir, Franklin Street Methodist Episcopal Church, Johnstown, Pa., February 8, 1914.

—"A Song of Seasons" (song), sung by Beatrice McCue, Rollins School of Music, Winter Park, Fla., February 11, 1914; sung by Beatrice McCue, Stetson University Auditorium, Deland, Fla., February 12, 1914.

Homer, Sidney—"The Fiddler of Dooney" (song), sung by Carl H. Rupprecht, Warford School of Music, Morristown, N. J., January 30, 1914.

Hugo, John Adam—"Appassionata," "Prelude to Spring" (violin), played by Roland Meyer, the Assembly Salon, Plaza Hotel, New York, February 5, 1914.

Kernochan, Marshall—"You Love Me Yet," "Song of Ylen," "Lilacs," "Serenade at the Villa," "I Lived in the Land of Dreaming," "At the Window," "Song from Pippa Passes," "We Two Together" (songs), sung by Nina Dimitrieff, Fraternal Association of Musicians, Composers' Night, Craftsman Building, New York, March 3, 1914.

Kroeger, Ernest R.—"Egeria" (piano), played by Harriet Webster, Sterling, Colo., January 4, 1914.

—"Dance of the Elves" (piano), played by Ruth Orcutt, St. Louis, Mo., January 20, 1914.

—"My Darling" (song), sung by Madeleine Kershaw, Musical Art Hall, St. Louis, Mo., January 23, 1914.

—"Im Sternenglanz" (song), sung by Cecile Hunleth, Musical Art Hall, St. Louis, Mo., January 23, 1914.

—"Scherzo," op. 45 (piano), played by Grover Smith, Musical Art Hall, St. Louis, Mo., January 23, 1914.

—"Prelude in B Flat minor," op. 41 (piano), played by Alida Koch, Musical Art Hall, St. Louis, Mo., January 23, 1914.

MacDowell, Edward A.—"The Sea" (song), sung by Grace Wheeler Duncan, Warford School of Music, Morristown, N. J., January 30, 1914.

—"Nautilus" from "Sea Pieces," "Bre'r Rabbit" from "Fireside Tales" (piano), played by Della Thal, Monmouth College Artist-Lecture course, Monmouth, Ill., January 20, 1914; sung by Della Thal, Woman's Club, Sioux City, Iowa, December 27, 1913.

—"Thy Beaming Eyes" (song), sung by Beatrice McCue, the Assembly Salon, Hotel Plaza, New York, February 5, 1914; sung by Beatrice McCue, Stetson University Auditorium, Deland, Fla., February 12, 1914.

—"To a Wild Rose," "At An Old Trysting Place" (violin), played by Frederick Preston Search, Auditorium, Interlaken, Ind., February 5, 1914; played by Frederick Preston Search, Opera House, Dowagiac, Mich., February 4, 1914.

MacFadyen, Alexander—"Spring's Singing" (song), sung by Isobel Carol, Mason Opera House, Los Angeles, Cal., February 5, 1914.

Mead, Catharine Pannill—"The Little Dutch Garden" (song), sung by Beatrice McCue, the Assembly Salon, Hotel Plaza, New York, February 5, 1914; sung by Beatrice McCue, artist course, Rollins School of Music, Winter Park, Fla., February 11, 1914; sung by Beatrice McCue, Stetson University auditorium, Deland, Fla., February 12, 1914.

Nevin, Ethelbert—"Oh That We Two Were Maying" (duet), sung by Grace Wheeler Duncan, and Carl H. Rupprecht, Warford School of Music, Morristown, N. J., January 30, 1914.

—"Mon Desir" (song), sung by Beatrice McCue, artist course, Rollins School of Music, Winter Park, Fla., February 11, 1914; sung by Beatrice McCue, Stetson University auditorium, Deland, Fla., 1914.

—"Good Night" (organ), played by Roland Diggle, the Cathedral of St. John, Quincy, Ill., January 25, 1914.

Search, Frederick Preston—"Minuet in D major," "Arietta" (violin), played by the composer, Opera House, Dowagiac, Mich., February 4, 1914; played by the composer, Auditorium, Interlaken, Ind., February 5, 1914.

—"Will-o-the Wisp" (piano), played by Robert Raymond Lippitt, Opera House, Dowagiac, Mich., February 4, 1914; played by Robert Raymond Lippitt, Auditorium, Interlaken, Ind., February 5, 1914.

—"First Movement of the Sonata in G minor" (piano and cello), played by Robert Raymond Lippitt and the composer, Opera House, Dowagiac, Mich., February 4, 1914; played by Robert Raymond Lippitt and the composer, Auditorium, Interlaken, Ind., February 5, 1914.

(Continued on page 41.)

**MADAME ANITA RIO**

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**BOSTON'S CURRENT NEWS.**

Boston, Mass., July 31, 1914.

A new venture, conceived by two ambitious and talented young members of the Boston Opera Company, Thaddeus de Wronski, bass, and Ralph Lyford, assistant conductor, as they are officially known, now has reached the definite form embodied in the following. This is directly quoted from a circular letter sent out by the Boston Operatic Studios, 18 Haviland street, Boston; general director, Thaddeus de Wronski; musical director, Ralph Lyford:

"The prime object of the Boston Operatic Studios being to stimulate interest in grand opera through practical instruction, culture and routine in the various arts of the stage, it has adopted the following mode of providing several performances a year to the smaller cities and towns: The studios being in touch with well known artists in America and Europe and offering also great opportunity to young American singers and beginners, is ready to stage operas in any city or town in New England possessing choral and orchestral societies, which shall assist in the performance in the following manner:

"Such societies will receive from the studios the complete musical material of an opera one month in advance, during which time it may be studied under the direction of a local conductor, who will conduct the second performance of each opera. For the final rehearsals, a professional operatic leader will be sent to take charge and conduct the first performance. The artists will arrive only for the last rehearsal with chorus and orchestra. Thus without financial risk these societies procure their opera, an extraordinary musical routine, and at the same time enlarge the scope of their musical activities. The scenery, costumes, etc., will be provided by the studios.

"The idea is not new; it is indeed copied from the system of mounting operas employed in Italy. The important position which the Italians hold in the operatic field is due to nothing else than the great public interest in their performances. It is needless to point to the educational influence of such spectacles."

**SECOND NORTH SHORE MUSICALS.**

The second in the series of North Shore musicals arranged by Mrs. Hall McAllister takes place today at the home of Mrs. Harry Pratt McKean, at Pride's Crossing. The artists are to be Ellen Keller, the talented young violinist of Boston and New York, and Marion Green, the well known basso of Chicago. Of particular interest on the program will be some new songs of John Alden Carpenter, written expressly for Mr. Green.

BLANCHE FREEDMAN.

**Constance Purdy Sings at Dartmouth.**

Tuesday evening, July 28, Constance Purdy, the American contralto, assisted by Mabel Hammond, pianist, gave a program of American, French and Russian songs as the second in a series of three summer concerts conducted as the Dartmouth College season's offering in Webster Hall. Miss Purdy was received by a large and enthusiastic audience, her popularity as America's foremost exponent of Russian folksong having long before preceded her to the college town.

Miss Purdy was heard in the following groups of songs:

**AMERICAN.**

When I Bring to You Colored Toys.....Carpenter  
The Lament of Desirée.....Gilbert  
The Rose's Cup.....Ward-Stephens  
Twilight.....Kummel  
Song of the Deathless Voice.....Farwell

**FRENCH.**

Ballade des femmes de Paris.....Debussy  
J'ai pleuré en rêve.....Hûe  
Chanson hébraïque.....Ravel  
Les Roses d'Ispahan.....Fauré

Mon cœur s'ouvre à ta voix.....Saint-Saëns  
RUSSIAN.

Air from Russalka.....Dargomizsky  
Two Children's Songs.....Moussorgsky  
Daylight May Reign.....Tschaiowsky  
The Water Lily.....Rachmaninoff  
I Must Have Rejoicing.....Gliere

Each number was heartily indorsed by her many admirers, but again, as usual, it was the Russian group, with Miss Purdy's own excellent translations, which aroused the keenest interest. Miss Purdy was in splendid voice and gave to each song rare interpretative qualities. Hers is indeed a subtle and beautiful gift, which, added to her remarkable personality and keen intelligence, surely is preparing a wide entrance into the realms of still greater success for this talented young artist.

**Fanning-Turpin Bookings.**

Cecil Fanning, the noted American baritone, and his accompanist and manager, H. B. Turpin, will arrive in New York City, today, Wednesday, August 5. They will spend the week in rehearsals for the musical sketch, "Irish Love," which was written and arranged by themselves; they also will attend to the bookings of their New York engagements. Thus far the latter part of December and the entire month of January have been allotted to the metropolis and vicinity for engagements. However, if indications have any significance this famous pair of artists will have to return to this territory several times to fill engagements during the coming season. The middle of August will again find them in the South, where they are filling an extensive summer tour throughout several States. On August 11, 12, 13 and 14 Mr. Fanning will appear as the principal soloist with the Monteagle Assembly, at Monteagle, Tenn. Last year Mme. Schumann-Heink was the star attraction at this great Southern festival.

**Baroness Von Turk-Rohn Here.**

Baroness Olga von Turk-Rohn, the Austrian soprano, who will tour in America during the coming season under the management of the Metropolitan Musical Bureau, of which J. J. Merschon is the head, arrived in New York this week on the steamship Kaiser Wilhelm II. This artist has an active 1914-15 season booked in this country.

**Far Preferable.**

"His daughter can do anything she wishes with him."  
"How do you know that?"  
"You heard her sing, didn't you?"  
"Of course. We all did."  
"Well, she told me that her father is going to let her go abroad to finish her musical education."  
"Well, if you were her father wouldn't you rather she would finish it abroad than here?"—Houston Post.

Russian churches have no organs. All the singing is done by male choirs à capella, that is, without accompaniment.—New York Evening Post.

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## PUBLICATIONS AND REVIEWS

### NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and the MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that the MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

Particular attention given to works of American composers and their products.

### G. Schirmer.

A partial list of some of the new songs recently published by G. Schirmer, New York, and the Boston Music Company, Boston:

Children's Songs, by Carrie Bullard—"Lullaby Lane," "My Lammie," "The Moo-cow-moo," "The Seamstress," "Sport and Rest," "Things I'll Never Do," "Why?"

These seven songs are melodious and simple. Children will like the music and take the words seriously, no doubt; but to adults the quiet humor of the verses will appeal. In fact, it is altogether likely that these children's songs will be sung to adults more often than to children. We cannot imagine a writer writing this humorous nonsense for children, who take these things so seriously.

"Bes' of All," a darkey crooning song, words by Frederick H. Martens, music by A. Walter Kramer.

A number of characteristic negro effects introduced into a well written song. The result is satisfactory both as music and as a typical darkey song.

"In the Early Morning," an Easter song, with piano accompaniment and additional parts, ad libitum, for organ and violin, composed by Harry Rowe Shelley.

A long and dramatic song with a climax, by an experienced American composer.

"Christ Is Risen from the Dead," an Easter song, for a high voice, with piano accompaniment, composed by Edward F. Johnston.

There is dignity and breadth in this musicianly song. The counterpoint in the accompaniment is as effective as it is simple.

"On the Road," song for a medium voice, with piano accompaniment, composed by Mark Andrews.

Paul Laurence Dunbar's dialect verses have been well set. There is a plaintiveness in the melody and an uncountness in the rhythm of this song which will express the half culture and half savage nature of the negro who is supposed to sing this sentimental ditty to his dusky sweetheart.

"Silhouette," a song for medium voice, words by W. E. Henley, music by Nicholas Douty. This is a very vocal song with an effective accompaniment. There is a touch of Russian melody and harmony in the first part of the song which gives place to the more conventional German manner in the refrain. It is a pity the poet introduced a comedy at the end, however, for the romance is shattered by it. The last two chords in the left hand part require a bass clef sign before them.

Three songs with piano accompaniment by Frank Seymour Hastings—"A Love Song," "Mavourneen," "A Summer Romance."

These are straightforward ballads of the approved English type, a little above the ordinary popular song and a little below the art songs of the better composers of the day. They are tuneful, agreeable and well enough written, and they will doubtless meet with the approval of many amateurs.

Four songs, by C. Linn Seiler—"The Spirit of Summer," "Nocturne," "For the Springtime," "Till I Wake."

In manner these songs resemble a good class of art song. In simplicity they are like the popular songs of the streets. The "Nocturne" accompaniment looks a little complicated at first, but in reality it is quite playable. These songs are therefore suitable to those whose tastes are more or less cultivated, but who are not burdened with so much technic that they want rhapsodies for their piano accompaniments. We commend this manner of writing songs.

Four songs, by Herbert E. Hyde—"As We Love," "If You Would But Love Me," "Beautiful Art Thou, My Love," "An Irish Song." These songs of passion have much to make them attractive to concert vocalists. They

are conceived on broad lines, with great contrasts and great emotional outbursts. The accompaniments are not too difficult, though they are by no means easy to read because of their many harmonic changes and numerous accidentals.

"Autumn Song," by T. Hilton-Turvey. This is a very spirited and spontaneous song with an animated accompaniment and a fine climax at the end.

Two songs, by Stanley R. Avery—"I Saw the Moon," "Twas Just a Year Ago." These are smoothly written and poetic songs with a certain elegiac sadness in them which will appeal to reflective persons.

Album of ten songs by Russian composers—"But Lately in Dance I Embraced Her," by A. Arensky; "Poisoned," by A. Borodin; "Three Birds," by C. Cui; "Three Holy Kings," R. Glière; "Slumber Song," by A. Gretchaninow; "When We Parted," by M. Ippolitof-Ivanof; "Song of the Hebrew Maiden," by M. P. Moussorgsky; "Dawn of Night," by L. Nikolayef; "Song of India," by N. A. Rimsky-Korsakow; "To Music," by N. Tscherepnin.

This album is engraved and printed in the Boston Music Company's best style and in conformity with the other albums of the Boston Music Company's Edition. Some of the songs have German words, and some have French versions in addition to the English text with which each song is supplied.

Five songs, by T. Tertius Noble—"Death the Revealer," "Love Embalmed in Tears," "Waiting for the May," "My Love," "A Birthday Song."

These well written and comparatively simple songs are more formal and restrained than modern and passionate. Yet they possess a charm of their own and they are entirely free from eccentricity and extravagance, on the one hand, and commonplace phrases on the other. They are evidently the product of a musician who understands the voice.

Sacred songs, by various composers—"Hark, Hark, My Soul" and "Now the Wings of Day Are Furl'd," by Harry Rowe Shelley; "As It Began to Dawn," by T. Whitney Coombs; "Like as the Hart Desireth the Water Brooks" and "Just for Today," by F. Flaxington Harker; "The Shepherd," by T. Tertius Noble; "The Fatherland" and "The Shadow of the Almighty," by Edward Shippen Barnes.

These songs are as varied in styles as their composers are different. Some of them have elaborate piano accompaniments and others have simple organ accompaniments. The only connecting link among them is the nature of the words, which are sometimes taken from the Bible and sometimes from other sources.

Two songs, by Reginald De Koven—"When Dreams Come True" and "Love's Messenger." Both of these attractive songs display the melodic grace and unlabored harmonic manner of this composer, who has enjoyed a success far beyond that which falls to the lot of most American composers. These new songs are as good as any Reginald De Koven has published, and they ought to be as successful as any of the many he has written during the past quarter of a century.

Two songs, by R. Huntington Woodman—"Love Goes a-Hawking" and "My Heart Is a Lute." These are genial and naturally spontaneous songs. Their ease and animation, together with their simple melodies, make them grateful to sing and play.

Four songs, by Leo Smith—"O Oranges, Sweet Oranges," "To Helen," "My Mother Sea," "I Saw Thee on Thy Bridal Day."

There is something of the German ballad, as distinguished from the English ballad, in these four songs. They are not as difficult as Loewe's ballads or the songs of Wolf, but there is a good deal of the longing and romantic spirit of those famous composers in these new songs of Leo Smith. They are very singable and the accompaniments are not difficult.

Two love songs by Oley Speaks—"When June Days Come Again" and "Fair Rose." Oley Speaks has long been known as a successful writer of songs of this nature, and we cannot see how these two new songs can fail to add to his reputation. He pleads and coaxes, but never threatens or storms. His muse prefers the sunny paths among the roses to the cypress groves.

"Down the Vale," a song for high voice, by Attilio Pirelli. A natural and easy flowing melody and a moderately difficult accompaniment full of dainty and unconventional effects are the characteristics of this excellent song.

Two songs, by Bruno Huhn—"The Dancing Girl" and "Summer Changes."

The first song is a brilliant and dashing waltz song with which a good soprano can rouse her audience. The second song is poetic and possesses much melodic charm. Both songs are short and fairly easy to sing.

Two songs, by Harold Vincent Milligan—"The Rose and the Bee" and "Love Me."

The accompaniments to these songs are as important as the melodies. In fact, the first song might have been composed as a piano solo and had the voice part added later. But the result is a harmonious whole. This bee

accompaniment requires the singer to keep fairly strict time, which is usually contrary to the instinct of singers.

Four songs, by James H. Rogers—"Sea Fever," "Love's on the Highroad," "Wind Song," "Autumn."

These are delightful art songs which are free from exaggeration of any kind notwithstanding their frequent declamatory passages and their modern harmony. They are by no means difficult when compared with many of the modern songs of France and Germany.

Two songs, by Bradley Keeler—"Nightfall" and "Thine Image."

Both these songs are short, but they are long enough to reveal a composer who is full of the modern German idiom in his musical utterances. The accompaniments are difficult to read and often difficult to play. When properly performed by competent artists, however, these songs will hold their own on any program.

### PROGRESS OF AMERICAN MUSIC.

(Continued from page 39.)

Shelley, Harry Rowe—"Forward Be Our Watchword" (anthem), sung by chorus choir, the Franklin Street Methodist Episcopal Church, Johnstown, Pa., February 8, 1914.

Sherwood, Wm. H.—"Exhilaration," "Autumn" (piano), played by Georgia Kober, Millard Avenue Woman's Club, Chicago, February 6, 1914.

Speaks, Oley—"To You" (song), sung by Beatrice McCue, artist course, Rollins School of Music, Winter Park, Fla., February 11, 1914;—sung by Beatrice McCue, Stetson University auditorium, Deland, Fla., February 12, 1914.

Strickland, Lily—"Pickaninny Sleep Song" (song), sung by Vernon Archibald, song recitals, New York, January 22, 1914.

Truette, Everett E.—"Suite in G minor" (organ), played by Joseph K. Dustin, Independent Christian Church, Gloucester, Mass., February 9, 1914.

—"Intermezzo" from "Suite in G minor" (organ), played by Frederick Maxson, Collegiate Church of St. Nicholas, New York, February 5, 1914;—played by Albert L. Walker, St. Anne's Church, So. Lincoln, Mass., March 3, 1914.

—"Intermezzo" and "Grand Choeur" from "Suite in G minor" (organ), played by Jennie B. Parker, Congregational Church, Reading, Mass., January 19, 1914;—played by John D. Buckingham, Roxbury Presbyterian Church, Boston, December 7, 1913.

—"Mediation" from "Suite in G minor" (organ), played by Charles D. Irwin, Leyden Church, Brookline, Mass., March 11, 1914.

Ward-Stephens—"Schmerz der Trennung," "Devotion," "Chanson de Fortunio," "Summer Time" (songs), sung by Roma Devonne Hemstead, the Assembly Salon, Hotel Plaza, New York, February 5, 1914.

Warford, Claude—"The Tide of Life," "Sword Song" (Waiting), (songs), sung by Carl H. Rupprecht, Warford School of Music, Morristown, N. J., January 30, 1914.

Warner, Frank Howard—Syrian Cycle: "I Love the Sunlight," "Violstring and Dulcimer," "My Olives Waver in the Wind," "Safe Guided by the Pharos Fire," "Amid the Ruined James of Baal" (songs), sung by John Barnes Wells, the Assembly Salon, Plaza Hotel, New York, March 5, 1914.

Whiting, Arthur—"A Birthday" (song), sung by Christine Miller, Ashtabula, Ohio, February 24, 1914;—sung by Christine Miller, Troy Choral Club, Music Hall, Troy, N. Y., February 26, 1914.

Woodman, R. Huntington—"I Am Thy Harp" (song), sung by Vernon Archibald, song recital, New York, January 22, 1914.

### Our Gold Supply.

Mizzi Hajos, the Sari in Henry W. Savage's production of the operetta of that name, has spent her summer in Europe, where she has made some interesting observations which she sets forth in a letter to the Savage office. Miss Hajos writes that it seems the ambition of every Austrian and Hungarian musician to compose an operetta that will become a hit in the United States. These composers, she says, look to this country for real financial returns. They have figured out, she explains, that a piece to be accepted by the American public must first have a European vogue, but for actual money they look to this side of the Atlantic. The fulfillment of their aim would be to write an operetta that scores on the other side and then have it produced in this country, where the money could come from. The career of "The Merry Widow" and "Sari," from which enormous returns have been realized, have turned the eyes of all young composers to the United States.

Leader Höberg has been making a success of the Royal Orchestra concerts at Copenhagen.

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#### Louisville Plans for Next Season.

Active plans are being made in Louisville, Ky., for the coming musical season, according to the Louisville Post of July 24, which comments as follows:

"The plans for the coming musical season in Louisville are gradually taking shape, and Louisville is assured of a number of good concerts. Few plans are sufficiently advanced to make announcements wise, but Harry Marx has concluded his contracts with artists for a series of three concerts, and is already selling boxes and seats for the series.

"The three concerts which he has planned for his series are to be given by John McCormack, Helen Stanley and Frances Ingram in a joint concert, and Fritz Kreisler.

"John McCormack is one of the most distinguished of living tenors. He first attracted wide notice when he made his debut at Hammerstein's Manhattan Opera House in 1909, and made at once the greatest success. With Tetzlaff and Renaud he was the find of the year. The following season he sang in Chicago, and the year after that in Philadelphia, and his nights at the opera were always healthy for the box office. Recently he has sung mainly at Covent Garden, the London opera house. He has the record of the largest paid admission in the history of the concert stage. The record was made recently in New York. His Louisville engagement is for October 26.

"The second concert of the series is a joint concert with Helen Stanley and Frances Ingram. Miss Ingram is a contralto who has sung with the Chicago and Montreal Opera Houses. Miss Stanley is an American soprano, who during the past few years has acquired a wide reputation by singing almost all the leading soprano roles in the French and Italian operas with the Chicago Opera Company. The engagement for Miss Ingram and Miss Stanley is for the month of January, though the exact date has not yet been set.

"The final concert of Mr. Marx's series is that of the violinist, Fritz Kreisler, on March 2. No comment on

Kreisler is needed. He is everywhere acknowledged as without a superior among violinists in this age of supreme violinists, and his concert in Louisville last January was as fine a recital as any ever heard by the Louisville public.

"Mr. Marx is charging \$5 for a season ticket for the three concerts on the main floor. The tickets range in prices as low as \$2 for the series. The boxes are \$50 for the series. All of the concerts will be given at Shubert's Masonic Theatre."

#### Klibansky and Artist-Pupils.

Jean Vincent Cooper, Marie Louise Wagner and their teacher, Sergei Klibansky, are pictured in the group herewith reproduced, Miss Wagner being in white. Mrs.



TEACHER AND PUPILS.

Cooper has been engaged as soloist for the coming Maine Festival (William R. Chapman, director), in October. Miss Wagner left a fortnight ago for Europe, to begin an operatic engagement in Germany. Mr. Klibansky has issued invitations for a students' recital, due notice of which will appear in the MUSICAL COURIER.

#### Verdi Puzzled.

Giorza, the composer, who died the other day at Seattle, used to tell the following story: Once Verdi and I had apartments opposite each other in Milan. The street was narrow. It was warm and our windows were open. Verdi was writing one of his operas, and after writing one aria he sat down to the piano and played it. I decided to play a joke on him, so I closed the shutters, and when he got through I sat down at my piano and played the same thing. Then I peeped through the blinds and saw Verdi hanging halfway out of his window, looking in all directions. I heard no more from his piano. That evening, as we were walking together, he was much preoccupied, and I asked him what was the matter. "Well, Giorza," he replied, "I wrote a song this afternoon, a song that I was

positive was original, and yet as soon as I played it some one in the neighborhood played the same thing. It worries me to think that I should believe another's composition was my own." Then I told him the truth, and he was happy.—Philadelphia Ledger.

#### Melba's Pullman Porter Critic.

One American experience recurs to me at the moment. I had been appearing in "Faust," at Washington, and, getting into the train after the performance rather tired, was not unnaturally annoyed at finding my stateroom unprepared. I called the colored attendant, who kept me waiting a long time before he condescended to appear.

"Why is my berth not ready?" I began.

He looked me up and down indifferently.

"I saw you play Margaret (Marguerite) this mornin'," he said defiantly, "an' I thought you weren't a bit o' good. You'll hev to wait. But Plankon (Plancon) was fine," he added as an afterthought.

Two years afterward I received a letter from this same ebony critic. "I heard you last night as Manon Lescaut," it ran, "and it was real fine. You beat the band. I take it all back."—Mme. Melba in Strand Magazine.

#### What Omaha Appreciates.

The one great concert event of the season was the Mendelssohn Choir concerts under Thomas J. Kelly in conjunction with the Chicago Symphony Orchestra and visiting soloists.—Omaha Bee.

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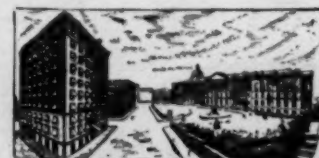


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